

# Pārvatī Maṅgala

## Of Goswami Tulsidas

[Full Original Text, Roman Transliteration,  
English exposition with Detail Notes]

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Presented in English by:-

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## DEDICATION

### THIS BOOK IS DEDICATED TO MY BELOVED LORD RAM

I dedicate this Book to Lord Sri Ram who is my dearest of dear, most beloved, the essence of my life and being, and for whom, and for whose pleasure, and on whose behest, and on whose divine mission, this book is dedicated.

Nothing that I write is of my own creation. It is the Lord who is getting it done. So I deserve no credit. However, being an ordinary man like the rest of us, I may have committed errors, and for those I beg forgiveness. I hope this book will help to continue the great tradition of singing the glories of the different aspects of same indivisible one Divinity in order to meet diverse needs of the Soul, the Spirit, one such being to find peace and happiness amidst the surrounding turmoil of the world by being able to spend some time in the thoughts of the Divine Being, the same 'Parmatma', the same Lord known by different names in different tongues.

No creature is perfect; it's foolhardy to claim so. The best of paintings cannot replace the original; the best of words cannot express the original emotions and sentiments. Even the Lord was not satisfied by one flower or one butterfly—he went on endlessly evolving and designing newer forms. So, I have done my best, I have poured out my being in these books. Honestly, I am totally incompetent—it was the Lord who had done the actual writing and had moved my fingers as if they were merely an instrument in his divine hands. But nonetheless, it's a tribute to the Lord's glory that he does not take the credit himself, but bestows it to them whom he loves as his very own. And to be 'his very own' is indeed an unmatched honour. However, I still beg forgiveness for all omissions, commissions and transgressions on my part that I may have inadvertently made. It's the Lord's glories that I sing, rejoice in, write on and think of to the best of my ability. I hope my readers will also absorb the divine fragrance effusing from the flowers representing the Lord's books, enjoy the ambrosia pouring out of them and marvel at the Lord's stupendous glories.

I submit this effort at the holy feet of my beloved Lord Ram whom even Lord Shiva had revered and worshipped. And surely of course to Lord Hanuman who was a manifestation of Shiva himself. Finding no words to express my profound gratitude to Ram, I just wish to remain quiet, and let my silence do the speaking and praying on my behalf.

I hope the reader will find my book useful and interesting. Since English is an international language, this book will help the English speaking world to access this masterpiece of classical Indian scriptural text.

"He leadeth me! O blessed tho't!  
O words with heav'nly comfort fraught!  
What-e'er I do, wher-e'er I be,  
Still 'tis God's hand that leadeth me!" [A Hymn]

Ajai Kumar Chhawchharia  
Author

# Pārvatī Maṅgala

## Of Goswami Tulsidas

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### PREFACE

Goswami Tulsidas started writing ‘Parvati Mangal’ in 1586 A.D. (which corresponds to the Hindu year of 1643 Vikram Samvat), but it has not been known when he completed it. The book describes the divine marriage of Lord Shiva, the ‘Maha-Deva’, the ‘Great God’, with Parvati, the Mother Goddess.

Lord Shiva is a personified form of Brahm, the Supreme Being, and Parvati represents Brahm’s Shakti, Brahm’s dynamic powers and cosmic energy. Primarily Brahm is neutral as he is also the cosmic Consciousness that *is* there, but never attempts to prove its presence. So when the need came to initiate the process of creation, Brahm had to change his profile and assume the role of a Great God, because all other Gods etc. were to evolve from him. Brahm’s powers and energy, known as Shakti, were inherent in him; they did not come from anywhere outside. But since the creation that was envisaged to be created by Brahm was much grosser than his original form as cosmic Consciousness, some sort of creative force was needed to be created and then shown to be acquired by Brahm so that the actual process of creation could be set in motion.

In other words, this Shakti was not separate from Brahm in the first place; it was an integral part of Brahm. But in order to fulfill some basic requirements of the world that was now planned to be created by Brahm himself, the latter had to abandon his almighty nature and organized things in such a way that they would look practical and feasible in the world that would come into being, and who would appear to be impossible—because the forthcoming world would lack the mental caliber that could enable it to understand things far beyond their own experience.

Thus, Brahm organized a smokescreen to make it appear that his own Shakti had first separated from him, and then later on got reunited with him in an eternal bond known as ‘marriage’. This cleared the field for Brahm to initiate the process of creation.

Brahm had a subtle message for his off-springs, the creatures. It was: “Look! I was at peace with myself. Then I had a desire, to create. This made me part with my positivity in the form of my Shakti. The smokescreen that I created covered me first before anything else. My divine form that that is renowned to be pristine pure became overcast with delusions, and so was the fate of my Shakti which became tainted with negativity such as

having doubts, confusions and stubbornness along with a tendency to view and judge things from a grosser perspective rather than the subtler. I realised that I can't do with my Shakti, but by the time I got myself reunited with it, the damage had already been done. What was hitherto eternally one, seamless and unchanging entity known as Brahm now became known as Brahm and Shakti; remember that no matter how fast the bond of reunion—which you in the world will know as marriage of Shiva and Parvati—may be it cannot be identical with the situation that prevailed before the Shakti left me. The main culprit was my desire to create—it made me restless and interfered with my eternal state of blissfulness that I had attained in meditation. So, my dear children, be careful; I warn you!”

If we understand this secret, we will understand this story of Lord Shiva's marriage with Parvati that has been narrated by Tulsidas in 'Parvati Mangal'.

Lord Shiva, known as 'Bhava' or the Mahadev, the Great God, the personified form of Brahm, was lost in eternal meditation, and soaking in the bliss that came with remembering the holy name of Lord Ram. His divine consort was 'Bhavani', the Sati (the pure one) and the Mother of the world (Ram Charit Manas, 1/48/2). Once it so happened that Lord Shiva was passing over the world at the time Lord Ram, the incarnate Supreme Being, was searching for his abducted wife Sita. Though Lord Ram was acting his role as a human being to perfection by wailing and grieving for his lost wife, but Lord Shiva knew that it was part of the greater drama as the Lord had to behave this way so that the demons, whom he had come to eliminate from earth, would not get a hint of Ram's true identity. If this secret is not maintained and the demons come to know that Ram was not an ordinary warrior prince but Lord Vishnu himself who has come down to get rid of them, the whole planning of the Lord would have collapsed like a pack of cards—because the demons would have run away, or they may not have fought him but seek surrender and pardon, in which case the Lord would have to grant it to them because he is committed to forgiving all who seek his refuge.

When Lord Shiva had this vision of Lord Ram wandering in the forest searching for Sita, he was exhilarated. Shiva bowed before Lord Ram to pay his deepest respects to him, and then went to his own abode in Mt Kailash in the Himalayas (Ram Charit Manas, 1/48/7—1/48/3). But this created a lot of confusion and doubt in the mind of his wife, Sati (Ram Charit Manas, 1/50/5—1/51/4). She could not digest that if Ram is an incarnate Supreme Being then why should he go madly searching for Sita, his wife. Did he not know where she was and who has taken her? But at the same time her husband cannot be wrong (Ram Charit Manas, 1/51/1-4).

Thus was sown the seed that led to developments which compelled Lord Shiva to abandon Sati (Ram Charit Manas, 1/57/2), though in the beginning he had tried to tell her not to disbelieve him and not to be deluded (Ram Charit Manas, 1/52/6). But Sati and Shiva cannot remain separate, so the story took a new interesting turn. Sati became Uma in her new birth, and as a grown-up girl she did severe Tapa (penance) to have Shiva as her husband (Ram Charit Manas, 1/72/2; 1/74/1; 1/81/2; and 1/81/5 which is very explicit on this fact). This obviously means to get reunited with Shiva. Many quick developments

later it did turn into a reality—and Shiva was married to Parvati or Uma with the same religious ceremonies and fervour, with all the Gods in attendance, with which Shiva's beloved Lord Ram had got married with Sita.

This brief outline of how Lord Shiva, who was eternally inseparable from his Shakti (known as Sati), got separated from her only to be reunited once again in marriage bears an uncanny resemblance to what has been said here earlier about Brahm and his Shakti—about their being eternally one, then they getting separated due to certain circumstances, and then they getting once again unified as one.

That said, now let us examine why Tulsidas, who worshipped only Lord Ram and wrote about him, would write about the marriage of Shiva and Parvati to create the present book 'Parvati Mangal'. It ought to be noted here in this context that the style of writing of 'Parvati Mangal' (which describes the marriage of Shiva with Parvati) and of 'Janaki Mangal' (which describes the marriage of Ram with Sita) are exactly the same. This is not mere coincidence but is purposely done and is indicative of what was going inside Tulsidas' mind when he decided to write about the divine marriage of Lord Ram with Sita in Parvati Mangal. Tulsidas decided that if he were to fully please his Lord, Sri Ram, by writing Janki Mangal then he must also write with similar zeal about Lord Shiva's marriage with Parvati.

The reason is not far to seek. In Ram Charit Manas, the epic story describing the life and time of Lord Ram, it is expressly said by the Lord that—"There is no one more dear to me than Lord Shiva, and if anyone wishes to worship me then he must first worship Lord Shiva, for if he thinks that without worshipping Shiva he can please me then such a man is living in a fool's paradise and he can never attain me. I will not oblige him." [Refer: Ram Charit Manas—(i) Uttar Kand, Doha no. 45; and (ii) Lanka Kand, Chaupai line no. 6 that precedes Doha no. 2—to Chaupai line no. 3 that precedes Doha no. 3.]

Not only this, the Lingam (Shiva's symbol) that Lord Ram established prior to his Lanka campaign was also named 'Rameshwar'—meaning the Lord of Ram. [Refer: Ram Charit Manas, 6/3/1.]

Janki Mangal was written between A.D. 1572 and 1573, much earlier than Parvati Mangal which was penned in A.D. 1586. So the link is obvious. When Tulsidas was writing Janki Mangal he decided that he will sing the glorious marriage of Shiva in the same tune!

The style of composition of Parvati Mangal follows the pattern known as 'Chanda', and is identical to Janki Mangal. The characteristic feature of a 'Chanda' is that it consists of 'four lines', and these four lines are arranged one on the top of the other in such a way that the last word of one pair of two lines rhyme with each other.

Again, the Chanda is of two types—viz. the 'Hansa-gati Chanda', and the 'Hari-geetika Chanda'. The 'Hansa-gati Chanda' consists of a set of two 2-line verses stacked over each other in the pattern of a pair of Dohas of Dohawali. Each of these 2-line verses is

numbered separately. The last words of the two lines of any one verse rhyme with each other, but not with the last words of the other verse. Hence, the 'Hans-gati Chanda' has a pair of two independent verses appearing simultaneously. The total number of lines in this Chanda is  $2 \times 2 = 4$ .

On the other hand, the 'Hari-geetika Chanda' is sung without a pause. It also has four lines, but these four lines are part of a single verse. The rhyming of the last words of the lines follows the pattern of the Hansa-gati Chanda, i.e. the last words of the first two lines (line no. 1-2) rhyme with each other, and the lines of the third and fourth lines rhyme with each other. These four lines form a single verse. Hence, this Chanda also has 4 lines like the Hansa-gati Chanda.

To illustrate what I mean, if we see the beginning of the book we find that verse nos. 1-8 are grouped in such a fashion that two verses appear together in pairs, viz. verse nos. 1-2, 3-4, 5-6 and 7-8 form pairs of four lines each. This is the 'Hansa-gati Chanda'.

The next verse also has four lines but it is numbered independently as verse no. 1. This is the 'Hari-geetika Chanda'. Though it has four lines but they are part of a single verse.

In the context of the flow of the narrative of the text, the 'Hari-geetika Chanda' acts as a pause between a set of 'Hansa-gati Chandas' that precede and follow it. These Chandas are specially set to beautiful, heart-touching melodious tunes which, when rendered by expert singers, can completely captivate the mind and enchant the heart of the listener, holding the entire audience spellbound. The magic of Tulsidas' composition is that one is so naturally enthralled by them that one loses awareness of the humdrum existence around him and the problems of every-day mundane life in spite of the possibility of his not understanding any word of what is being said as one may not know the language. This is due to various factors—one being the inherent charm of the melody of the verses, and the other, the more important and significant reason being their devotional content. These verses touch the soul directly, for which language is no barrier. It is like the case of a blind man eating some sweet dish—he may not see it, he may not even know its name, but he nevertheless enjoys the heavenly taste!

I would like to express my sincere thanks to Sri Somil Bharti ji, B.Tech (IIT, Kanpur) and MBA (IIM, Calcutta) who has done the Roman Transliteration of the original Hindi text of Parvati Mangal for me.

And, a final word: Nothing that I write is of my own creation. It is the Lord who is getting it done. So I deserve no credit. However, being an ordinary man like the rest of us, I may have committed errors, and for those I beg forgiveness. I hope this book will help to continue the great tradition of singing and reading about the different aspects of Divinity in order to meet diverse needs of the soul, the spirit, one such being to find peace and happiness amidst the surrounding turmoil.



I hope the reader will find my book useful and interesting. Since English is an international language, this book will make Tulsidas' work accessible across the world overcoming the barrier of the language.

Date—18<sup>th</sup> November, 2015.

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### INTRODUCTION

A brief outline of the story of Lord Shiva' marriage with Parvati

Once upon a time, Lord Shiva, the Lord of the entire creation ('Akhilleshwar') went to sage Kumbhaj; he was accompanied by his wife, Bhavani, the Mother Goddess, who was also known as Sati, the pure one. The sage narrated Lord Ram's divine story as he usually used to do at his hermitage. This filled Shiva with immense joy and made him feel ecstatic. On the request of the sage, Lord Shiva described Lord Ram's 'Bhakti' (devotion) for the sage.

After staying for a long time at the sage's hermitage and enjoying the nectar of Lord Ram's devotion as it poured out of constant discourses and discussions, Lord Shiva finally started on his way back to his own abode.

Meanwhile, Lord Vishnu had incarnated as Lord Ram with a divine mandate to eliminate the cruel demons from earth, and at the time Shiva was on his way to his abode, Lord Ram was wandering in the Dandak forest searching for his abducted wife Sita who had earlier been taken away by the demon king Ravana.

When Shiva saw his revered Lord Ram in the forest as he was passing overhead in the sky, he (Shiva) saw it as a rare opportunity to have a close-up vision of the Lord while he was alone in the forest in the guise of a hermit. Shiva could not resist the urge to smile and bow before his beloved Lord, Sri Ram, before moving ahead.

But his wife Sati could not fathom the mystery of her enlightened husband, Shiva, bowing with great respect and getting his eyes filled with tears of love and affection for a prince grieving and searching for his lost wife. Though Shiva told her who this prince actually was, and that his searching for Sita was a well-thought out plan so that the demons are not warned that Lord Vishnu has arrived to kill them and that Sita was no one else but Laxmi, Vishnu's eternal divine consort—because if the demons came to know the secret they would either escape or surrender before the Lord, and the Lord being merciful would be morally bound to forgive them. The whole purpose of Lord Vishnu's incarnation as Ram would be nullified in this case.

But Sati was so overcome with delusions that she would not listen. Such is the power of being stubborn and not paying heed to the advice of the wise ones. She doubted

Shiva's version and wisdom, wondering how it is ever possible for the Supreme Being to behave the way Ram was behaving. Wouldn't it be expected from the Supreme Being, whom her husband Shiva claims Ram to be, to know who had abducted his wife Sita, and to make matter worse he is not expected to wail and lament like an ordinary helpless man the way Ram was doing.

So she wanted to test the veracity of Shiva's statement. Shiva decided that this doubt in her mind is like cancer and it would be ruinous for her spiritual well-being, and therefore it is better to nip the bud at the earliest. So he gave her permission, but with a caveat to be careful and remain within limits of righteousness.

Sati's intellect and wisdom had been eclipsed by Maya (delusions), so she could not think properly. She disguised herself as Sita and stood on the way in the direction Lord Ram was moving ahead in the forest, in the hope that the Lord would not recognize her and think that he has found Sita. This would prove to her that Ram did not know anything, and he was like an ordinary man.

When Lord Ram saw her on the path, the Lord paid his respects to her and asked politely where her husband Lord Shiva was, and what was she doing alone in this dense forest. She should better go back to her husband and say his respects to him. Sati was stunned and completely taken aback.

Sati regretted her misdemeanors and her foolishness. She came back to where Shiva was meditating under a tree while she was gone. Shiva knew everything that was enacted by Sati, and he was very peeved that she had taken the form of Sita, the revered wife of Lord Ram whom Lord Shiva worships as his God. For Shiva, Sita was like his mother, and to imagine that his wife would assume the form of his mother was too much for Shiva to digest. He decided that now onwards he will have nothing to do with Sati in this body—because she had assumed the form of Sita.

So Lord Shiva went quietly back to his abode at Mt. Kailash, without talking to Sati any further, and immersed himself in deep meditation on Lord Ram. Eighty-seven Samvats (centuries) passed. When Shiva woke up from his meditative trance, Sati came to offer her respects to him, but Shiva gave her a seat in the front of him instead of by his side as he usually used to do on earlier occasions. Shiva had mentally abandoned Sati, but since she was immaculate otherwise he did not physically leave her.

This seating alarmed Sati, and in spite of her repeated requests Shiva did not divulge the reason. Sati was very sad, and she knew that without Shiva's love her life was meaningless.

Meanwhile, her father, Dakshaprajapati, held a fire sacrifice, and he invited all the Gods to attend it, except Shiva with whom he nurtured some ill-will. When Sati saw the Gods going through the sky in their decorated chariots, she asked Shiva the reason. The Lord told her everything. Sati then insisted that she be allowed to go to attend her father's fire sacrifice. Shiva told her that since he was not invited by Daksha, it will not be in order for her to go there as it would invite scorn and insult. Showing her stubborn nature for the second time, she insisted that she will go. So Shiva thought that it is the proper time to get rid of Sati in the physical form also as she had become too arrogant and there was no hope of ever rectifying her.

He allowed her to go. At her father's place, things became nasty. She was neither welcome nor would anyone show any respect to her. Like Shiva had predicted, she was ridiculed and made into a laughing stock. The things came to a head when she discovered

that during the actual rituals of the sacrifice, no offering was being made to Shiva who was supposed to be the 'Maha-Deva', the Great God. She found that all the other Gods, even the most inconsequential minor ones, were proudly accepting gifts and sneering at her!

Angry and humiliated beyond measure, she jumped into the blazing fire to end her life, declaring her eternal love for Shiva and vowing to be with him in her next life.

When Shiva came to know of the entire episode, he became angry too, and sent his devotee Virbhadrā to take revenge with Dakṣha. Virbhadrā completely ruined the fire sacrifice and punished all the attendants.

[This part of the story is the first phase of Parvatī's life. It is narrated in detail in Tulsidas' 'Ram Charit Manas', Baal Kand, from Chaupai line no. 1 that precedes Doha no. 48—to Chaupai line no. 5 that precedes Doha no. 65.]

Now we come to the second phase of Parvatī's life, the phase in which she was reunited with Shiva in a marriage ceremony that Tulsidas has elaborately described in his classical composition PARVATĪ MANGAL.

At the time of burning her tainted body by jumping into the fire of the sacrifice, Sati had asked for a boon from Lord Hari (Vishnu)—that she must have love and devotion for the holy feet of Lord Shiva in any birth she takes. [Refer: Ram Charit Manas, 1/65/5]

If we closely examine the developments we will see something obvious—that is, though Sati had doubted Shiva's wisdom and tested Ram's integrity by assuming the form of Sati, she had deeply regretted it (Ram Charit Manas, 1/53—1/54/1-2, 1/58/1-4). She had realised that being exceptionally righteous, Shiva had abandoned her because she had assumed the form of Sati whom Shiva worships as Mother Goddess. But the damage had already been done. So one of the reasons why Sati decided to burn herself by jumping into the fire pit was to discard this corrupted body by which she took the form of Sita and annoyed Shiva. She rightly thought for once that if she sincerely wished to be reunited with her beloved husband, Shiva, then it has to be with a new body.

It is now clear why she asked 'Hari' for the boon, instead of say Brahma, the creator who must also have been present on the occasion, because it was Vishnu (Hari) whom she had offended by testing him in the form of Sita.

In her new birth, Sati became a girl child in the household of Himvānt, the king of the snow-clad Himgiri, the mighty Himalayas. [It is the mountain range to the north of India.] In this birth she was known as 'Parvatī'. Ever since she took birth there was happiness and all round welfare in Himvānt's kingdom.

Once the celestial sage Narad arrived at the place and seeing the palm of the child Parvatī he made a prediction indicating that her husband would be none else but Shiva. This was an incredulous proposition that made her parents very depressed as Shiva was an ascetic and no one has access to him. But this prediction nevertheless kindled love for the Lord in the heart of the young Parvatī who determined that she will break all stereotypes and show to the world that everything is possible by firm determination. So she did the severest form of Tapa (penance and austerity) imaginable, and became deserving to marry Shiva. Lord Brahma himself announced it and assured her that her wishes would be fulfilled. [Refer: Ram Charit Manas, 1/74/1-8—to 1/75/5.]

Meanwhile, ever since Sati had burned herself, Shiva was unhappy. The Lord loved Sati in spite of her mischief. So when he was in deep meditation, Lord Ram appeared to him and requested him to forgive her as she has done severe Tapa to clean

herself, and was completely devoted to him. Lord Ram finally expressly asked Shiva to go and marry Parvati. [Refer: Ram Charit Manas, 1/76, and 1/76/5-8.]

Shiva replied that though this would not what he would like to do if allowed to choose, but since it is the wish of his beloved Lord Ram he has nothing to say and would do whatever the Lord asks him and whatever pleases the Lord. Lord Ram told Shiva that he has kept his promise of leaving Sati because she had assumed the form of Sita, but now he must respect what Ram advises him. [Refer: Ram Charit Manas, 1/77/1-7.]

Shiva wanted to test Parvati's love and devotion for him, so he sent the seven celestial sages known as 'Sapta-rishis' to go and find out the depth of Parvati's commitment to him. The sages went and tried every trick they could think of to dissuade Parvati from marrying Shiva, but faced only rebuttal from her. Finally they blessed her and paid their obeisance to before reporting back to Shiva about her sincerity and honesty. Shiva was very pleased, but being a veteran ascetic, he once again immersed himself in deep meditation on Lord Ram, forgetting about the immediate task at hand. [Refer: Ram Charit Manas, 1/77—to 1/82/1-4.]

In the meantime, a cruel demon named Tarakaasur began wreaking havoc on the world, and the creator Brahma determined that he can be only be killed by the son of Shiva. But the problem was that Shiva was lost in meditation, and unless he marries there was no chance of him begetting a son. So the Gods collected in a great huddle and asked Kamdeo, the god of passion and lust, to sacrifice himself for the larger good of the rest of them. This was kind of igniting passions in Shiva's heart so that he would have a desire to marry. Kamdeo knew that he was playing with fire, because to disturb Shiva in his meditation would certainly invite his sternest of wraths. And this is exactly what happened. When Kamdeo shot an arrow of flowers at Shiva, the Lord woke up and glared at him with fire blazing from the third eye in his forehead. Kamdeo was immediately reduced to ashes. [Refer: Ram Charit Manas, 1/83/8—to 1/87/1-6.]

Kamdeo wife Rati asked for forgiveness from Shiva, insisting that her husband had not done anything for some personal mischief but to serve the interests of the Gods who had asked him to go and disturb the Lord so that he can be married. So, Shiva blessed her that she would be reunited with her husband when Lord Vishnu incarnates on earth as Lord Krishna. [Refer: Ram Charit Manas, 1/87/7-8—to 1/88/1-3.]

All the gods assembled and requested Shiva to marry Parvati who had already successfully done severe Tapa to marry him and had been granted such boon by the creator Brahma.

So the process of the marriage between Lord Shiva and Parvati was set rolling. Both the bride's side (Himvant) and the groom's side (the Gods) made elaborate preparations, and the marriage was formalized with great fanfare and ceremony like the way Lord Ram was married to Sita.

Tulsidas' book 'Parvati Mangal' skips all the background developments that led to this marriage and focus its attention on singing about the events that were directly associated with the marriage itself. This part of the episode has been briefly dealt with in Ram Charit Manas, and it is certainly not as detailed as in Parvati Mangal. Perhaps Tulsidas wrote 'Parvati Mangal' to fill this gap—to describe in detail the divine marriage which he could not do in Ram Charit Manas because of some constraints. [Refer: Ram Charit Manas, 1/88/4-8—to 1/103/1-4.]

By and by it so happened that Shiva and Parvati had a son known as 'Shatbadan' who eventually killed the demons Tarakaasur. [Refer: Ram Charit Manas, 1/103/6-8.]

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# Pārvatī Maṅgala

## Of Goswami Tulsidas

[Full Original Text, Roman Transliteration,  
English exposition with Detail Notes]

### Invocation

बिनइ गुरहि गुनिगनहि गिरिहि गननाथहि ।  
हृदयँ आनि सिय राम धरे धनु भाथहि ।।१।।  
गावउँ गौरि गिरीस बिबाह सुहावन ।  
पाप नसावन पावन मुनि मन भावन ।।२।।

bina'i gurahi guniganahi girihi gananaṭhahi.  
hṛdayam' āni siya rāma dharē dhanu bhāṭhahi. 1.  
gāva'um' gauri girīsa bibāha suhāvana.  
pāpa nasāvana pāvana muni mana bhāvana. 2.

1-2. At first I (Tulsidas) pray and pay my obeisance to my Guru (moral preceptor; teacher), to the wise ones, to the patron goddess of speech (i.e. goddess Saraswati) and Lord Ganesh (who is the Lord of Shiva's followers and the deity who ensures success in all enterprises).

Having done so, I most reverentially remember and invoke in my heart Lord Sita-Ram who has a bow and arrow in his hands, and a quiver tied around his waist<sup>1</sup>.

After paying due respect to these revered deities I shall now begin the narration of the auspicious marriage of Gauri (Parvati) and Lord Shiva (Girish)<sup>2</sup>. Singing, hearing and narrating this auspicious event vanquishes all sins. It is very purifying for the mind and the heart, and is adored by great sages and saints who love to sing it and hear about it. (1-2)

[Note—<sup>1</sup>It must be noted that Tulsidas was a devotee of Lord Ram first and foremost. So he invoked the Lord and enshrined him in his heart before proceeding further. In fact, he decided to sing about the marriage of Lord Shiva and Parvati because even Lord Ram had said that if one wants to please him then he must first please Lord Shiva. Having written 'Janki Mangal' which describes the marriage of Lord Ram and Sita, Tulsidas thought it prudent to apply his narrative and poetic skills to describe the holy marriage of Lord Shiva and Parvati as an indirect means to please his Lord, Sri Ram.

In Ram Charit Manas, Sundar Kand, Chaupai line nos. 1-2 that precedes Doha no. 47, Tulsidas says—"Only till the time Lord Ram, who holds a bow and an arrow in his hands and has a quiver tied to his waist, is not enshrined in one's heart do all the negative qualities and mischief mongers such as Lobha (greed), Moha (delusions,

attachments), Matsarya (jealousy, ill-will, malice), Mada (arrogance, haughtiness, false sense of self-importance etc.) are able to live there.”

In other words, if one wishes to start on an auspicious work such as singing the marriage of Lord Shiva and Parvati it is absolutely essential to clean one's inner self, and there is no other method better to do so than to invoke and enshrine Lord Ram in one's heart.

The first verse of Janki Mangal is like this present verse of Parvati Mangal inasmuch as the same set of deities is paid respect to in both the books.

<sup>2</sup>Parvati is called 'Gauri' because she was of a fair complexion. Lord Shiva is called 'Girish' because he is the Lord of the mighty mountains, the Himalayas, where his abode known as Mt. Kailash is situated.]

कुबित रीति नहिं जानउँ कबि न कहावउँ ।  
संकर चरित सुसरित मनहि अन्हवावउँ ।।3।।  
पर अपबाद—बिबाद—बिदूषित बानिहि ।  
पावन करौं सो गइ भवेस भवानिहि ।।4।।

kubita rīti nahir̥ jāna'um̐ kabi na kahāva'um̐.  
saṅkara carita susarita manahi anhavāva'um̐. 3.  
para apabāda-bibāda-bidūṣita bānihi.  
pāvana karaur̥m̐ sō ga'i bhavēsa bhavānihi. 4.

3-4. I do not know the different styles, patterns, rules, manners and customs practiced while writing poetry, nor am I known (famed or renowned) as a poet. I do not harbour any desire to be praised as a poet. I simply intend to bathe my mind and heart in the auspicious and pleasant river represented by the divine stories of Lord Shiva. (3)

By dipping in this holy river (i.e. by singing about the marriage of Lord Shiva with Parvati), I wish to clean and purify my speech which has been tarnished, corrupted and darkened over time by criticizing others as well as by indulging in endless and useless debates, arguments and fruitless chatter about worldly matters. (4)

[Note—The same idea is expressed in Ram Charit Manas where Tulsidas says that he is not writing the divine story of Lord Ram to show that he is any great scholar or poet but to purify his speech and give peace to his mind, heart and soul. He says that since he is not an expert at anything, he is scared stiff to attempt to do such a gigantic task, but since it is the divine story of Lord Ram he begs all those who read it to forgive him for the shortcomings, and instead enjoy the nectar that the story contains. Refer: Ram Charit Manas, Baal Kand, from Chaupai line no. 4 that precedes Doha no. 8—to Doha no. 9.

Regarding the speech become corrupted and polluted by constant criticism of others or indulging in futile talk about worldly matters, Tulsidas' book Vinai Patrika has many references to it. For instance, verse no. 82, stanza no. 3; verse no. 237, stanza no. 1; and verse no. 252, stanza no. 2, line no. 2.]

जय संबत फागुन सुदि पाँचै गुरु छिनु ।  
अस्विनि बिरचेउँ मंगल सुनि सुख छिनु छिनु ।।5।।



jaya sambata phāguna sudi pām̐caim guru chinu.  
asvini biracē'um̐ maṅgala suni sukha chinu chinu. 5.

5. [In this verse, Tulsidas specifies the exact date when he penned this book narrating the divine marriage of Lord Shiva, the third of the Trinity Gods, with Parvati, the Mother Goddess.]

I have penned this auspicious book in the Samvat (Hindi calendar year) called Jai<sup>1</sup>, on the 5th day of the bright lunar fortnight of the month of Phalgun (approximately March), which fell on a Thursday, during the asterism of Ashwini Nakshatra.

This book is a provider of all auspiciousness as well as happiness and well-being to those who recite it, hear it or read it. (5)

[Note—<sup>1</sup>This corresponds to Vikram Samvat 1643, and to 1586 A.D.]

गुन निधानु हिमवानु धरनिधर धुर धनि ।  
मैना तासु घरनि घर त्रिभुवन तियमनि ॥6॥

guna nidhānu himavānu dharanidhara dhura dhani.  
mainā tāsu gharani ghara tribhuvana tiyamani. 6.

6. Amongst the mountains, the snow-capped mountain called 'Himwan' (the Himalayas) is highly regarded and is the most respected. It is said to possess the best of virtues one can expect from a mountain.

In the household of the king of this mountain, named 'Himwan', was a great queen named 'Maina'. She was the wife of king Himwan, and was a jewel amongst womenfolk of the entire Triloki. [The word 'Triloki' means the three world, and it consists of the heavens, the earth, and the nether or the lower world.] (6)

[Note—The king of the snow-capped Himalayan mountain range got the name of the kingdom he ruled, i.e. 'Himwan', which literally means the 'snow mountain'. Maina was his esteemed wife.]

कहहु सुकृत केहि भाँति सराहिय तिन्ह कर ।  
लीन्ह जाइ जग जननि जनमु जिन्ह के घर ॥7॥  
मंगल खानि भवानि प्रगट जब ते भइ ।  
तब ते रिधि-सिधि संपति गिरि गृह नित नइ ॥8॥

kahahu sukṛta kēhi bhām̐ti sarāhiya tinha kara.  
līnha jā'i jaga janani janamu jinha kē ghara. 7.  
maṅgala khāni bhavāni pragaṭa jaba tē bha'i.  
taba tē ridhi-sidhi sampati giri gr̥ha nita na'i. 8.

7-8. Say, how can one laud the good deeds and the good luck of the king (Himwan) in whose household the mother of the world (Parvati, also known as Bhavani) took birth. (7)

Ever since the day Bhavani (Parvati)—who is a treasury of all auspiciousness, good fortunes and welfare—took birth in the house of 'Giri' (the king of mountains), all the 'Riddhis and Siddhis', accompanied by all sorts of prosperity and wealth, came to reside

in it. [That is, when Parvati took birth in the household of Himwan, there was happiness, cheer and well-being all around; there was no dearth of anything at all.]<sup>1</sup> (8)

[Note—<sup>1</sup>A similar idea is expressed by Tulsidas in Ram Charit Manas, Baal Kand, from Chaupai line no. 7 that precedes Doha no. 65—to Chaupai line no. 4 that precedes Doha no. 66.]

नित नव सकल कल्याण मंगल मोदमय मुनि मानहीं ।  
ब्रह्मादि सुर नर नाग अति अनुराग भाग बखानहीं ।।  
पितु मातु प्रिय परिवारु हरषहिं निरखि पालहिं लाहहीं ।  
सित पाख बाढ़ति चंद्रिका जनु चंदभूषण भालहीं ।।१।।

nita nava sakala kalyāṇa maṅgala mōdamaya muni mānahīm.  
brahmādi sura nara nāga ati anurāga bhāga bakhānahīm.  
pitu mātu priya parivāru haraṣahīm nirakhi pālahīm lāhahīm.  
sita pākha bāṛhati candrikā janu candabhūṣaṇa bhālahīm. 1.

Chanda 1. At the time Parvati took birth, the sages and seers celebrated the occasion by organizing many religious festivities in a most cheerful manner.

The gods led by the creator Brahma, all of mankind, and the subterreanean creatures led by the serpents also joined in the celebrations, and all of them praised Himwan and lauded his immense good luck (that he was honoured and blessed by having Parvati, the Mother Goddess, as his daughter, which is indeed a rarest of rare boon).

The parents (Maina and Himwan) and other family members, as well as the rest of the kith and kin felt very exhilarated when they watched her (Parvati), and all of them shared the joy and participated enthusiastically in taking care of and bringing up the holy girl child.

As Parvati grew up day-by-day, she appeared to be like the wonderful moon that adorns the forehead of Lord Shiva, who is known as 'Chandra Bhushan'<sup>1</sup>, during its bright fortnight when the moon's disc goes on increasing daily in its size, radiance and brightness. [That is, just like the moon's disc and its size goes on increasing every night during the bright fortnight, the beauty and glory of Parvati went on enhancing day after day as she grew up in the household of king Himwan.] (Chanda no. 1)

[Note—<sup>1</sup>Lord Shiva is called 'Chandra Bhushan' because the crescent moon adorns his forehead. This moon goes on increasing in its shape and radiance during the bright fortnight.]

कुँअरि सयानि बिलोकि मातु-पितु सोचहिं ।  
गिरिजा जोगु जुरिहि बरु अनुदिन लोचहिं ।।९।।  
एक समय हिमवान भवन नारद गए ।  
गिरिबरु मैना मुदित मुनिहि पूजत भए ।।१०।।

kumāri sayāni bilōki mātu-pitu sōcahīm.  
giriṇā jōgu jurihi baru anudina lōcahīm. 9.  
ēka samaya himavāna bhavana nārada ga'ē.

giribaru mainā mudita munihi pūjata bha'ē. 10.

9-10. When the parents observed that the princess (Parvati) was grown up and has passed the age of adolescence to become an adult, they became worried about finding a suitable groom for her. This worry nagged them day and night. (9)

One day, the celestial sage Narad came to the house of Himwan. The best amongst the mountains, Giribaru, and his consort Maina, cheerfully welcomed and worshipped the sage. (10)

[Note—Refer: Ram Charit Manas, Baal Kand, Chaupai line nos. 5-8 that precede Doha no. 66.]

उमहि बोलि रिषि पगन मातु मेलत भई ।  
मुनि मन कीन्ह प्रणाम बचन आसिष दई ॥11॥  
कुँअरि लागि पितु काँध ठाढ़ि भइ सोहई ।  
रूप न जाइ बखानि जानु जोइ जोहई ॥12॥

umahi bōli riṣi pagana mātu mēlata bha'ī.  
muni mana kīnha praṇāma bacana āsiṣa da'īm. 11.  
kumāri lāgi pitu kāmḍha ṭhāḍhi bha'i sōha'ī.  
rūpa na jā'i bakhāni jānu jō'i jōha'ī. 12.

11-12. The mother (Maina) summoned Uma (Parvati) and put her at the feet of the sage—i.e. she made her daughter touch the sage's feet and pay her respects to him. The sage, in turn, mentally bowed to her most reverentially (because he realised that she was no ordinary girl, but the Mother Goddess who will marry the Great Lord known as Mahadeva, i.e. Lord Shiva). Outwardly however, he wished her all the best and blessed her for an auspicious future and all round happiness<sup>1</sup>. (11)

At that time, Parvati was standing close by the side of her father, shoulder to shoulder, and looked most adorable, elegant and charming. No one can describe her beauty. Only those who had seen her can know about it. [In other words, the beauty and majesty of Parvati were so great that words fail to do justice to them. Those who saw her at that moment were the only fortunate ones to have witnessed the magnificence of the sight.]<sup>2</sup> (12)

[Note—<sup>1</sup>Refer: Ram Charit Manas, Baal Kand, Doha no. 70.

<sup>2</sup>Ram Charit Manas, Baal Kand, Chaupai line no. 6 that precedes Doha no. 100.]

अति सनेहँ सतिभायँ पाय परि पुनि पुनि ।  
कह मैना मृदु बचन सुनिअ बिनति मुनि ॥13॥  
तुम त्रिभुवन तिहुँ काल बिचार बिसारद ।  
पारबती अनुरूप कहिय बरु नारद ॥14॥

ati sanēham' satibhāyam' pāya pari puni puni.  
kaha mainā mṛdu bacana suni'a binati muni. 13.  
tuma tribhuvana tihum' kāla bicāra bisārada.

pārabatī anurūpa kahiya baru nārada. 14.

13-14. With immense affection and honest faith, Maina (the mother of Parvati) fell down repeatedly at the sage's feet, and said, 'Oh sage! Please listen to my prayers. (13)

You are a very wise and thoughtful sage not only in all the three worlds (i.e. the heavens, terrestrial world and the nether world) but also in all the three periods of time (i.e. in the past, the present and the future). [That is, no one is wiser than you in this world—no one was, no one is, and no one would ever be.] Hence, oh Narad, do tell me about a suitable groom for Parvati.' (14)

[Note—A variation of this request appears in Ram Charit Manas, Baal Kand, Doha no. 66 where the parents ask Narad to tell them about the good news as well as the bad news regarding their daughter and her future. Here, they do not enquire directly about her would-be groom.]

मुनि कह चौदह भुवन फिरउँ जग जहँ जहँ ।  
गिरिबर सुनिय सरहना राउरि तहँ तहँ ॥15॥  
भूरि भाग तुम सरिस कतहुँ कोउ नाहिन ।  
कछु न अगम सब सुगम भयो बिधि दाहिन ॥16॥

muni kaha caudaha bhuvana phira'um̐ jaga jaham̐ jaham̐.  
giribara suniya sarahanā rā'uri taham̐ taham̐. 15.  
bhūri bhāga tuma sarisa katahum̐ kō'u nāhina.  
kachu na agama saba sugama bhayō bidhi dāhina. 16.

15-16. Narad replied, 'Oh king Himwan! You are the best amongst the mountain kings. Wherever I go in the fourteen Bhuvans of the universe (i.e. all the corners of the celestial globe) during the course of my wanderings, I have always heard your glories being sung and you being greatly praised everywhere. (15)

No one is as lucky and fortunate as you are. Nothing is inaccessible for you in this world; everything is possible because the creator has been very favourable and benignant towards you. (16)

[Note—Refer: Ram Charit Manas, Baal Kand, from Chaupai line no. 7 that precedes Doha no. 65—to Chaupai line no. 4 that precedes Doha no. 66.

According to the Padma Puran, the fourteen Bhuvans are the following—(A) The upper worlds called Urdhva Lokas are seven in number:—(i) Bhu, (ii) Bhuvha, (iii) Swaha (iv) Maha, (v) Janaha, (vi) Tapaha, and (vii) Satyam. (B) The seven nether worlds or lower worlds called Adhaha Loka:—(i) Atal, (ii) Vital, (iii) Satal, (iv) Rasaatal, (v) Talaatal, (vi) Mahaatal, and (vii) Paataal. The total number of Lokas is, therefore, fourteen.]

दाहिन भए बिधि सुगम सब सुनि तजहु चित चिंता नई ।  
बरु प्रथम बिरवा बिरचि बिरच्यो मंगला मंगलमई ॥  
बिधिलोक चरचा चलति राउरि चतुर चतुरानन कही ।  
हिमवानु कन्या जोगु बरु राउर बिबुध बंदित सही ॥2॥

dāhina bha'ē bidhi sugama saba suni tajahu cita cintā na'ī.  
 baru prathama biravā biraci biracyō maṅgalā maṅgalama'ī.  
 bidhilōka caracā calati rā'uri catura caturānana kahī.  
 himavānu kan'yā jōgu baru rā'ura bibudha bandita sahī. 2.

Chanda 2. Narad told Himwan, ‘The creator is definitely favourably inclined towards you. Hence everything is possible for you, and therefore you need not worry (about the future of your daughter.

Remember, the creator Brahma has first created a tree symbolized by the would-be groom before he created your daughter who is a personified form of all good virtues and auspiciousness. [That is, the Creator is very diligent and careful while determining the destiny of all those who are created by him. When a girl child is born, who would be her future husband is already decided by the Creator, so there is no reason to worry. However, since it is natural for a father to be worried about his daughter’s future, here is something secret that I will tell you now. Listen carefully.]

Once when I was in Brahma-loka (the heavenly abode of the creator Brahma), there was some talk about you. At that time, the four-headed Brahma had said that though the groom who is suitable for the daughter of Himwan is crazy, he is nevertheless most auspicious, and will be highly revered and universally worshipped even by the Gods.<sup>1</sup> [This would be groom is Lord Shiva. He is regarded as ‘crazy’ because of his unconventional lifestyle. For instance, though Shiva is married he prefers to live alone in the mountains, submerged in deep meditation. He never wears proper clothes as he prefers to remain naked like a hermit, never wishes to have any worldly comforts, has serpents wrapped around his body, and in general leads a life of an hermit, unconcerned with the world outside. In spite of this seeming indifference, the Lord is extremely wise and is honoured by the title of ‘Mahadeva’—the Great God. He is the most enlightened amongst all the Gods. In fact, Lord Ram, the incarnate Supreme Being, has expressly said that if one wishes to have devotion for him and attain him, then he must first have devotion for Lord Shiva. Refer: Ram Charit Manas—(i) Uttar Kand, Doha no. 45; and (ii) Lanka Kand, Chaupai line no. 6 that precedes Doha no. 2—to Chaupai line no. 3 that precedes Doha no. 3.] (Chanda no. 2)

[Note—<sup>1</sup>Refer: Ram Charit Manas, Baal Kand, Doha no. 67 along with Chaupai line no. 2-8 that precede it; and Doha no. 71.

In this Chanda, the groom is likened to a tree and the would-be bride to a creeper. This allusion to a creeper vis-à-vis a woman is indicative of the dependence of the latter on her husband. The husband is the provider of support and all necessary wherewithals needed by a woman for her survival in this world, and this fact is also expressed in verse nos. 29 and 23 below. The creeper can’t stand on its own; it needs the support or prop of the tree. Similarly, in tradition-bound cultures and societies such as an Indian household, the woman is dependent on her husband and father for all her needs.

Hence, Parvati is likened to a creeper, and her husband, Lord Shiva, to a tree.]

मोरेहुँ मन अस आव मिलिहि बरु बाउर ।  
 लखि नारद नारदी उमहि सुख भा उर ॥१७॥  
 सुनि सहमे परि पाइ कहत भए दंपति ।  
 गिरिजहि लगे हमार जिवनु सुख संपति ॥१८॥

mōrēhum' mana asa āva milihi baru bā'ura.  
 lakhi nārada nārādī umahi sukha bhā ura. 17.  
 suni sahamē pari pā'i kahata bha'ē dampati.  
 girijahi lagē hamāra jivanu sukha sampati. 18.

17-18. Narad continued—‘My heart is also inspired to think on the same line as that of Brahma. That is, I also think that she will get a quirky, eccentric and crazy groom.’ Hearing these words of Narad, Uma (Parvati) felt very glad and happy in her heart.<sup>1</sup> [Why did she feel glad and happy. It was because it is already decided who her husband would be, and that he will not be an ordinary person but one who will be the most exalted amongst the Gods so much so that all of them would worship and revere him. Say, who will not be happy to get such a husband who will be the Lord of the world, and who will command respect even by the Gods?] (17)

But the news shocked the couple (i.e. the parents of Parvati). They were extremely alarmed and dismayed.<sup>2</sup>

They caught hold of sage Narad's feet and said most humbly, ‘Our existence and all the wealth and comforts that we have are meant for Girija (our daughter Parvati). If she is not happy, then everything is useless for us. [Sage, what do you mean by what you have just said that her husband would be crazy and eccentric? Say, what will we do with all the wealth we have if we have a groom who is mad, and who lives like a hermit, and who cannot provide our beloved daughter the comforts and pleasures of life? So, please sage, tell us a way out of this dilemma if there is any, and you being the wisest amongst the sages, we do not think anyone else can give us a better advice than you.]’<sup>3</sup> (18)

[Note—<sup>1</sup>Refer: Ram Charit Manas, Baal Kand, Chaupai line no. 1 that precedes Doha no. 68.

<sup>2</sup>Refer: Ram Charit Manas, Baal Kand, Chaupai line nos. 1, 3, 7 that precede Doha no. 68.

<sup>3</sup>Refer: Ram Charit Manas, Baal Kand, Chaupai line no. 8 that precedes Doha no. 68.]

नाथ कहिय सोइ जतन मिटइ जेहिं दूषनु ।  
 दोष दलन मुनि कहेउ बाल बिधु भूषनु ॥19॥  
 अवसि होइ सिधि साहस फलइ सुसाधन ।  
 कोटि कलप तरु सरिस संभु अवरधन ॥20॥

nātha kahiya sō'i jatana miṭa'i jēhim dūṣanu.  
 dōṣa dalana muni kahē'u bāla bidhu bhūṣanu. 19.  
 avasi hō'i sidhi sāhasa phala'i susādhana.  
 kōṭi kalapa taru sarisa sambhu avarādhana. 20.

19-20. Himwan continued to plead with Narad, ‘Hence, oh Lord, tell us a way out of this situation and unfortunate circumstance by which this fault in her (Parvati's) destiny, according to which she is supposed to get a mad husband, can be rectified, modified or erased.’<sup>1</sup>

The sage advised them that ‘Bidhu Bhushan’ (literally, the one whose ornamentation is the moon; here referring to Lord Shiva) is the only Lord who is capable of nullifying all the faults and destroying all the evil circumstances that befalls a creature due to his or her destiny<sup>2</sup>. (19)

By his (Shiva’s) grace, success can certainly be found. Best of efforts and the best of means chosen by a person to reach his goal bear fruit only if he has courage, faith, resilience and fortitude. Shiva’s worship is equivalent to worshipping millions of Kalpa Trees (i.e. the wishfulfilling trees of the Gods).<sup>3</sup>

[In other words, it is not a child’s play to change one’s destiny. I cannot help you if it is written in Parvati’s destiny that she will have a crazy husband. However, all hope is not lost because there is one supreme power on earth which can change one’s destiny, and it is Lord Shiva. If there is some fault in your daughter’s destiny then the only God who can rectify it is Lord Shiva. And fortunately it is destined that he is going to be her husband. So why do you fall in the trap of worries and grief. Rather, you should be happy and encourage your daughter now to take steps in the correct direction—i.e. to do Tapa or penances so that the Lord can be attained. Remember, it is not easy to access the God who is the greatest in this creation—refer Ram Charit Manas, Baal Kand, Chaupai line no. 4 that precedes Doha no. 70.]

Lamenting and grieving will lead you nowhere. Instead, if you want future welfare of your daughter Parvati, have courage and patience. Do something positive and constructive instead of wailing and beating your chest and head like a fool. It is Lord Shiva alone who can ensure Parvati’s happiness and well-being. The creator who has created her will also care for her destiny—refer: Ram Charit Manas, Baal Kand, Doha no. 71.] (20)

[Note—<sup>1</sup>Refer: Ram Charit Manas, Baal Kand, Chaupai line no. 8 that precedes Doha no. 68.]

<sup>2</sup>Ram Charit Manas, Baal Kand, Chaupai line nos. 7-8 that precede Doha no. 70.

<sup>3</sup>Refer: Ram Charit Manas, Baal Kand, Doha no. 68—to Doha no. 70.]

तुम्हरे आश्रम अबहिं ईसु तप साधहिं ।  
कहिअ उमहि मनु लाइ जाइ अवराधहिं ।।21।।  
कहि उपाय दंपतिहि मुदित मुनिबर गए ।  
अति सनेहँ पितु मातु उमहि सिखवत भए ।।22।।

tumharēm āśrama abahim īsu tapa sādhamim.  
kahi'a umahi manu lā'i jā'i avarādhahim. 21.  
kahi upāya dampatihi mudita munibara ga'ē.  
ati sanēham<sup>1</sup> pitu mātu umahi sikhavata bha'ē. 22.

21-22. ‘Look, in a hermitage located in your kingdom, the ‘Ish’ (Lord Shiva) is involved in doing severe Tapa (austerities, penances, meditation). [Himwan was the king of mountains. The ‘hermitage’ referred to here is Mt. Kailash, the abode of Lord Shiva in the snow-capped Himalayas.]

Hence, ask Uma (Parvati) to go there and sincerely worship him (Lord Shiva) with due devotion so that the Lord is pleased with her.<sup>1</sup> (21)

Showing this way out of the dilemma and consternation faced by the couple (the parents of Parvati), the exalted sage went away cheerfully<sup>2</sup>.

The father and the mother then lovingly advised Uma according to the suggestion given by the learned sage Narad (which was to go and do severe Tapa to please Lord Shiva)<sup>3</sup>. [The parents knew that Narad does not tell a lie, and whatever the sage has said is the truth and sure to happen—refer: Ram Charit Manas, Baal Kand, Chaupai line no. 8 that precedes Doha no. 71.] (22)

[Note—<sup>1</sup>Refer: Ram Charit Manas, Baal Kand, Chaupai line nos. 4-5 that precede Doha no. 70.

<sup>2</sup>Refer: Ram Charit Manas, Baal Kand, Chaupai line no. 1 that precedes Doha no. 71.

<sup>3</sup>Ram Charit Manas, Baal Kand, Chaupai line nos. 1 that precedes Doha no. 72—to Chaupai line no. 7 that precedes Doha no. 73.]

सजि समाज गिरिराज दीन्ह सबु गिरिजहि ।  
बदति जननि जगदीस जुबति जनि सिरजहि ।।23।।  
जननि जनक उपदेस महेसहि सेवहि ।  
अति आदर अनुराग भगति मनु भेवहि ।।24।।

saji samāja girirāja dīnha sabu girijahi.  
badati janani jagadīsa jubati jani sirajahi. 23.  
janani janaka upadēsa mahēsahi sēvahi.  
ati ādara anurāga bhagati manu bhēvahi. 24.

23-24. The king of mountains assembled all the necessary paraphernalia required to do Tapa (severe penance and austerity done to attain a desired goal) and gave them to Girija (Parvati). The mother lamented, saying that the creator should not make women (because they are never independent, and that their destiny is invariably linked to her husband). (23)

The mother and the father advised her to worship and serve Lord Mahesh (Shiva) with great respect, affection and devotion in her heart.<sup>1</sup> (24)

[Note—<sup>1</sup>Refer: Ram Charit Manas, Baal Kand—(i) Chaupai line nos. 1-2 that precede Doha no. 72; and (ii) Chaupai line no. 7 that precedes Doha no. 73—to Chaupai line no. 1 that precedes Doha no. 74.]

भेवहि भगति मन बचन करम अनन्य गति हर चरन की ।  
गौरव सनेह सकोच सेवा जाइ केहि बिधि बरन की ।।  
गुन रूप जोबन सीव सुंदरि निरखि छोभ न हर हिउँ ।  
ते धीर अछत बिकार हेतु जे रहत मनसिज बस किउँ ।।3।।

bhēvahi bhagati mana bacana karama anan'ya gati hara carana kī.  
gaurava sanēha sakōca sēvā jā'i kēhi bidhi barana kī.  
guna rūpa jōbana sīva sundari nirakhi chōbha na hara hi'ēm̃.  
tē dhīra achata bikāra hētu jē rahata manasija basa ki'ēm̃. 3.



Chanda 3. [This Chanda describes the intense devotion Parvati had for Shiva, and the fact that Lord Shiva has exemplary control over himself and his natural instincts, because he is a renunciate and a hermit par-excellence. For him, the presence of a young lady so close made no difference. The Lord remained lost in meditation.]

Parvati's mind and heart were soaked with devotion for Lord Shiva. Her thoughts, speech and actions were all directed to please the Lord, and were exclusively dedicated to him. For her, nothing else mattered or existed except Lord Shiva<sup>1</sup>.

Parvati was completely submitted at the divine feet of Lord Shiva, and her total submission involved her mind and heart, speech and action. How can one describe her eminence and glory, her love and affection for Lord Shiva, and the resultant honour, prestige and exalted stature that she automatically acquired? Her humility, simplicity and dedication for Lord Shiva, and the way she served the Lord had no parallel. Indeed, she became a virtual benchmark for all things virtuous and noble. Her beauty and charm as well as youthfulness were unmatched in the world. [That is, she was well endowed with all these grand qualities.]

But even after seeing such a wonderful and beautiful lady serving him faithfully and with dedication, there was no agitation in the heart of Har (Shiva). [Usually when a man finds that a young woman is serving him so closely, passion is bound to arise in his heart. But Lord Shiva has full control over his senses and urges, and is a renunciate hermit. So it did not matter to him who is serving him, and whether the server is a woman or a man. If the Lord is pleased by his devotee, it is because of the latter's devotion and service, and not because he is either a girl or a boy!]

Indeed, those who can exercise control or establish a tight leash on Kamdeo-cupid symbolising natural urges such as love, passions, desires, longing, lasciviousness, amorous tendencies, physical attractions etc. towards the other sex even while the cause for such faults exist in the vicinity, are really deemed to be courageous, self-restrained, patient, calm, strong-willed and brave.

[In other words, it is next to impossible to exercise self-control over one's passions and lust when one is in close proximity of the opposite sex. If one is able to actually practice such restraint then he is surely praise-worthy as a man who has self control. The term 'being brave' implies that passion and lust or sexual desires are such a strong force that one who can conquer them is a true warrior. It is easy to win an opponent in battle but it is impossible to overcome these negative urges.

Parvati was serving Lord Shiva at close quarters. She was handsome, young, pretty and attractive. The fact that her presence did not stir Lord Shiva a bit proves that he has exemplary self-restraint.]<sup>2</sup> (Chanda no. 3)

[Note—<sup>1</sup>Refer: Ram Charit Manas, Baal Kand, Chaupai line no. 3 that precedes Doha no. 74.

<sup>2</sup>Refer: Ram Charit Manas, Baal Kand, Chaupai line nos. 3-4 that precede Doha no. 82.]

देव देखि भल समय मनोज बुलायउ ।  
कहेउ करिअ सुर काजु साजु सजि आयउ ।।25।।  
बामदेउ सन कामु बाम होइ बरतेउ ।  
जग जय मद निदरेसि फरु पायसि फर तेउ ।।26।।

dēva dēkhi bhala samaya manōja bulāya'u.  
 kahē'u kari'a sura kāju sāju saji āya'u. 25.  
 bāmadē'u sana kāmū bāma hō'i baratē'u.  
 jaga jāya mada nidarēsi pharu pāyasi phara tē'u. 26.

25-26. The Gods saw an opportune moment and summoned Kamdeo-cupid (the patron God of love, passions, desire and longing) and asked him to do the job of the Gods. At their instruction (or rather, request), he made all the necessary arrangements and arrived at the site (where Lord Shiva was meditating and was being served by Parvati).<sup>1</sup> (25)

Kamdeo behaved mischievously with Bamdeo (Shiva)—he showed disrespect to the latter with the arrogance of the one who has conquered the world and is proud that no one can ever dare stand his onslaught.

Kamdeo received the fruits of his arrogance that led him to commit unpardonable mischief. He was duly rewarded (i.e. punished) for his misdeeds and misdemeanours.<sup>2</sup> (26)

[Note—<sup>1</sup>What was the 'job of the Gods' that was to be done? This is clearly mentioned in Ram Charit Manas, Baal Kand, from Chaupai line no. 5 that precedes Doha no. 82—to Chaupai line no. 7 that precedes Doha no. 83. Briefly it is that a demon named Tarakaasur was causing havoc in creation, tormenting the gods as well as all other creatures of creation. It was destined that he could only be killed by the son of Lord Shiva. So obviously Shiva must marry to produce a son who will eliminate this terror. If Shiva continued to do Tapa, remain lost in meditation and contemplation, and continue to be uninterested in having any liason with a lady, then how will it be possible for him to have a son who will kill the cruel demon Tarkaasur?

So it became necessary to somehow persuade Shiva to have a desire to marry, and what better opportunity can there be if it not done now when Parvati is so close to him and serving him with an intense desire to marry the Lord. It will be like killing two birds with a single arrow—one, it would help to serve the gods as Shiva's son out of this marriage would eliminate the demon, and second, it would help to fulfill what has already been written in the destiny of Parvati—that she would have Shiva as her husband. Therefore, the creator Brahma advised the Gods to request Kamdeo to go instigate Shiva by inspiring his heart so that the Lord has a desire to marry the beautiful lady who serves him as her husband. Once this desire sprouts in the heart of Lord Shiva, the rest of the things would take care of themselves. Why so? Because Lord Shiva's desires never go in vain, and once he wishes to marry Parvati, then it is done.

But the trouble was that Shiva was lost in meditation, and so somehow his heart was to be tampered with so that instead of remaining submerged in spiritual pursuit and living perpetually in a state of transcendental existence which made Shiva aloof from lowly worldly affairs such as having a desire to marry, the Lord could be persuaded to marry Parvati who had been serving him diligently with a vow to marry him. This can only be achieved if Kamdeo takes up the task—because Kamdeo symbolizes the emotions that govern passions, desires, lust and longings that are inherent and latent in all living beings. The trick was to kindle these virtues that lay dormant in Shiva's heart because the Lord had conquered them as he is an ascetic par-excellence, the Lord who has full control over his impulses and sense organs as he practices exemplary self-restraint.

It was not that Kamdeo did not know what fate holds for him if he goes and acts smart with Shiva by disturbing him in his meditation, but since it was for the welfare for the rest of the creation—as his action would inspire Shiva to marry and beget a son who would kill the demon Tarkaasur—he decided to go ahead nevertheless. This is clearly

mentioned in Ram Charit Manas, Baal Kand, from Doha no. 83—to Chaupai line nos. 1-2 and 4 that precedes Doha no. 84.

<sup>2</sup>This is very interesting. Kamdeo literally means the god who controls one's passions, lust, longing and desires. Kamdeo lives in one's heart in a subtle form by way of these inherent emotions in all living beings. The ascetic is able to keep Kamdeo in tight leash, but an ordinary man succumbs to his pressures. Kamdeo started to nag at Shiva, pinching him here and there, disturbing his meditation and Tapa, making him restless and generally causing him great irritation and uneasiness. A great lesson lies in this single incident—if Kamdeo was able to sway the mighty Lord Shiva, who is the patron God of all ascetics and the greatest ascetic and renunciate in this creation, what chance ordinary mortals have against this him—i.e. it is extremely difficult to overcome desires, longings, passions and lust? Hence, if one is able to successfully exercise self-control over one's sense organs then obviously he is the greatest conqueror of the world!

What was the 'wrong doing', and how was Kamdeo punished for it? The 'wrong doing' was to disturb an ascetic in his meditation and contemplation, and attempting to pull the soul from its state of transcendental existence to a lower level of worldly existence marked by lust, desires, passions and longings. This wrong doing was all the more dangerous and fatal because Kamdeo, in his haughtiness and arrogance that he will have his way no matter how exalted his target was, had forgotten that he is now playing fools with Lord Shiva known for his anger on the one hand, and his commitment to doing Tapa and Yoga as well lead a life of renunciation as an ascetic. So this temerity of Kamdeo was bound to boomerang upon him—for Lord Shiva became so annoyed and angry that he opened his legendary 'third eye' which spewed fire and burnt Kamdeo in an instant.

These developments are elaborately described in Ram Charit Manas, Baal Kand, from Chaupai line no. 5 that precedes Doha no. 84—to Chaupai line no. 8 that precedes Doha no. 87.]

रति पति हीन मलीन बिलोकि बिसूरति ।  
नीलकंठ मृदु सील कृपामय मूरति ॥ 27 ॥  
आसुतोष परितोष कीन्ह बर दीन्हेउ ।  
सिव उदास तजि बास अनत गम कीन्हेउ ॥ 28 ॥

rati pati hīna malīna bilōki bisūratī.  
nīlakaṇṭha mṛdu sīla kṛpāmaya mūrati. 27.  
āsutōṣa paritōṣa kīnha bara dīnhē'u.  
siva udāsa taji bāsa anata gama kīnhē'u. 28.

27-28. When the Lord with a blue-tinged throat (i.e. Lord Shiva) saw that Rati (the consort of Kamdeo-cupid) was extremely sad and dismayed, grieving, mourning and lamenting at the lose of her dear husband who had been killed by the wrath of the Lord himself, the most merciful and compassionate Lord who is very easy to be pleased was very much moved at her plight and felt sympathy for her (Rati). The gracious Lord regretted the developments and empathized with her, but since nothing could be done now, he blessed Rati and granted her a boon (that her wish to be reunited with her husband Kamdeo would be fulfilled in the next life when he would be born as the son of Lord Krishna).<sup>1</sup>

Lord Shiva was so sorry for what had happened that he left the place to forget about it and went somewhere else. (27-28)

[Note—<sup>1</sup>When Shiva burnt Kamdeo, the latter's wife Rati came grieving, and fell at the feet of the Lord, asking for forgiveness and his blessings so that she could find her lost husband once again. She said that it is impossible for her to live without him. Shiva is most forgiving, kind, compassionate and loving. So though he had burnt Kamdeo for disturbing him in his meditation, when he saw Rati mourning, grieving and lamenting he felt very sad himself—because she was not at fault at all, and therefore should not be punished. Since it was not possible to revive Kamdeo at that instant because he was reduced to ashes, the only way out of the dilemma was to reunite the couple later on during Lord Vishnu's advent on earth as Lord Krishna. So, Lord Shiva blessed her that she would be reunited with her husband during the incarnation of Lord Krishna. Satisfied, Rati went her way.

These developments are narrated in Ram Charit Manas, Baal Kand, from Chanda that precedes Doha no. 87—to Chaupai line no. 3 that precedes Doha no. 88.

Even the Gods praised Lord Shiva for this gracious and kind act of his. They said—“Oh the merciful Lord. You have done the right thing by blessing Rati after having punished Kamdeo by burning him. It is your natural kindness that you first punish a creature for his misdeeds, but then immediately compensate him and grant him pardon. Refer: Ram Charit Manas, Baal Kand, Chaupai line nos. 2-3 that precede Doha no. 89.]

उमा नेह बस बिकल देह सुधि बुधि गई ।  
कलप बेलि बन बढ़त बिषम हिम जनु दर्ई ।।29।।  
समाचार सब सखिन्ह जाइ घर घर कहे ।  
सुनत मातु पितु परिजन दारुन दुख दहे ।।30।।

umā nēha basa bikala dēha sudhi budhi ga'ī.  
kalapa bēli bana baṛhata biṣama hima janu da'ī. 29.  
samācāra saba sakhinha jā'i ghara ghara kahē.  
sunata mātu pitu parijana dāruna dukha dahē. 30.

29-30. When Uma (Parvati) saw the developments, she became very confounded and stunned with frustration so much so that she could not think what to do next, and was so stupefied that she became unaware of her surroundings and unconscious of her body as if a growing and thriving Kalpa-creeper has been struck by a terrible and killing frost.

[When Parvati saw that Shiva had burnt Kamdeo who represented the desire in the heart to have love and passion for a woman that would have inspired Shiva to think of marrying her, and the fact that he had left the place and gone to an undisclosed location because he wished to put everything behind him and move on, she was naturally confounded and perplexed. She did not know what to do next. All her efforts and hopes crumbled like a pack of cards. She was also alarmed at Lord Shiva's anger when she saw the way he opened his third eye to burn Kamdeo. Here, she is likened to the creeper which is destroyed when severe cold sets in the forest.]<sup>1</sup> (29)

Her companions (who had being deputed by her father to keep watch on her while she was doing severe Tapa by way of serving Lord Shiva) went back to their respective households and spread the news. When her father, mother and kith and kin learnt about the developments, they were extremely sad and remorseful because they were now very

worried about the future of Parvati. They were literally being roasted in the fire of worries and concerns for Parvati's well-being and future.<sup>2</sup> (30)

[Note—<sup>1</sup>A different version is given in Ram Charit Manas. It is said here that the Sapta-rishis, the seven celestial sages, went to see how Parvati reacted to Shiva burning Kamdeo. They taunted her that she did not listen to them on an earlier occasion when they had tried to deter her from attempting to pursue the dream of marrying Shiva, and now what will she do when Shiva had burnt Kamdeo himself, meaning when he had burnt the desire to have love with anyone. Parvati rebuked them, saying that Lord Shiva is renowned for fulfilling the wishes of his devotees, and if she had faithfully served him with diligence and honesty then the Lord is morally bound to fulfill her desires of marrying him. Refer: Ram Charit Manas, Baal Kand, from Chaupai line no. 8 that precedes Doha no. 89—to Doha no. 90.]

<sup>2</sup>Everyone was sad upon learning what had happened. But the seven celestial sages, known as Sapta-rishis, explained to them that though Shiva had burnt Kamdeo he had simultaneously blessed his wife Rati that she would get her husband back in her next life. This news pleased all of them, and Himwan, the father of Parvati, welcomed the news. Refer: Ram Charit Manas, Baal Kand, Chaupai line nos. 1-2 that precede Doha no. 91.]

जाइ देखि अति प्रेम उमहि उर लावहिं ।  
बिलपहिं बाम बिधातहि दोष लगावहिं ।।31।।  
जौ न होहिं मंगल मग सुर बिधि बाधक ।  
तौ अभिमत फल पावहिं करि श्रमु साधक ।।32।।

jā'i dēkhi ati prēma umahi ura lāvahim.  
bilapahim bāma bidhātahi dōṣa lagāvahim. 31.  
jau na hōhim maṅgala maga sura bidhi bādhaka.  
tau abhimata phala pāvahim kari śramu sādḥaka. 32.

31-32. They (the parents and other relatives of Parvati) went to the place where she was staying while serving Lord Shiva and doing Tapa (penance) to please the Lord. They were very sad about her future. When they met her, they embraced her affectionately, grieving and lamenting at the uncertain future that stared at her face, because the possibility of her now marrying Shiva had become remote. They accused the creator Brahma and other Gods of acting maliciously and ruining the future of Parvati. (31)

They said that if the Creator and the Gods do not interfere and unnecessarily cause obstacles/hindrances in the path of seekers, then the latter would be able to achieve their desired goals very easily. (32)

[Note—The parents accused the Gods of being selfish and jealous of everyone. They did not like that Parvati should marry Lord Shiva and start a family, as they feared that the future son of Lord Shiva would be superior to them and would undermine their authority and hegemony in this creation. So they decided to play spoil-sport by sending Kamdeo to disturb Shiva's meditation and making the Lord wrathful. They succeeded in their plan because as the events turned out Shiva indeed got angry, burnt Kamdeo, and then left the place where Parvati was serving him to go to an undisclosed location where she can't have access to him.]

In reality, as we already know, this was not the fact. The Gods had sent Kamdeo so that Lord Shiva could be instigated to have a desire to marry Parvati. The Gods were indeed selfish, but Parvati marrying Shiva served their interest, and was not against it—

because the son who will be born out of this wedlock would be able to kill the demon Tarkaasur. This incident has a lesson for all of us—more often than not we accuse the Gods for being unfavourable towards us because the things do not go the way we want. The reality might be different than what we think.]

साधक कलेस सुनाइ सब गौरिहि निहोरत धाम को ।  
को सुनइ काहि सोहाय घर चित चहत चंद्र ललामको ॥  
समुझाइ सबहि दृढ़ाइ मनु पितु मातु, आयसु पाइ कै ।  
लागी करन पुनि अगमु तपु तुलसी कहै किमि गाइकै ॥४॥

sādhaka kalēsa sunā'i saba gaurihi nihōrata dhāma kō.  
kō suna'i kāhi sōhāya ghara cita cahata candra lālāmakō.  
samujhā'i sabahi dṛṛhā'i manu pitu mātū, āyasu pā'i kai.  
lāgī karana puni agamu tapu tulasī kahai kimi gā'ikai. 4.

Chanda 4. Telling her about the various troubles and tribulations, the miseries and torments, and the extreme difficulties which aspirants/seekers have to suffer from, everyone present there begged Gauri (Parvati) to come back home. [Parvati's parents and kith and kin tried to convince her that it is extremely difficult to please the Gods, and it is all the more difficult when the God is Lord Shiva who is renowned for his asceticism and renunciation. It's a dream that will elude her. So she should abandon her stubbornness and become practical by returning home.]

But who listens to them and who likes to go back home? For Parvati's mind and heart were eager to attain the Lord whose ornamentation is the moon. [That is, Parvati was determined to attain Shiva, and all sorts of persuasion had no effect upon her. This was good for her, because any great objective is never reached, any great success is not possible if one is not fully committed to it and does not have a firm resolve to reach his target against all odds. If one is determined and resolute, success is within his or her grasp. This will be proved now when Parvati rejected all offers to go back home, and instead decided to resume doing more severe form of direct Tapa (penance, austerity) to attain Shiva. She would be amply rewarded later on because the Lord finally marries her to fulfill her wish. Had she lacked in her determination and resolution, she would have been left in a void of neglect and ridicule in this world. She would not have achieved in becoming the Mother Goddess that she finally did by marrying Shiva.]

Then she (Parvati) politely comforted everyone, thanking them for being worried about her future and well-being, and assuring them that everything will be alright.

She sought and got permission from her parents to do severe Tapa to reach her goal of attaining Shiva. Tulsidas says that her Tapa was so intense and severe<sup>1</sup> that it is not possible for him to narrate it. [Parvati's self confidence and resolution are exemplary, especially when she happened to be a lady for whom doing severe form of Tapa is not a cake-walk.] (Chanda no. 4)

[Note—<sup>1</sup>The severity of Parvati's Tapa is described below in verse nos. 34-40.

It has also been described in Ram Charit Manas, Baal Kand, Doha no. 74 along with Chaupai line nos. 1-8 that precede it. It says—"Parvati enshrined Lord Shiva in her heart as the Lord of her life and existence ('Pran-Pati'), and went to a dense forest to do Tapa. Her body was delicate and not accustomed to hardships that Tapa requires, but she

remembered (invoked) the holy feet of her Pran-Pati and discarded all comforts at the altar of Tapa. Newer and progressively more robust form of love and affection for the holy feet of her beloved Lord (Shiva) began to develop and grow in her heart with the passage of every day. She was so deeply engrossed in doing Tapa that she became unconcerned about her body and its comfort or well-being. For one thousand years she ate only roots and fruits, and for the next hundred years she survived on raw leafy plants. For some days she survived merely on water and air, and later on began to fast by abandoning everything. For three thousand years she ate only those leaves of the Bel tree (wood apple tree) that had dried up and fell to the ground on their own. At later stages of her Tapa she did not eat even these dried-up leaves, and it is because of this stern vow that she got to be honoured with the title of 'Aparna'—one who abandoned even the leaves. When Uma's body became extremely emaciated and decayed due to the severity of her Tapa, a voice from the sky said—Oh Parvati (the daughter of the mountains). Your Tapa is successful, and now you should stop doing it further. Your wishes will be fulfilled now for you will attain access to Lord Shiva.”]

फिरेउ मातु पितु परिजन लखि गिरिजा पन ।  
 जेहिं अनुरागु लागु चितु सोइ हितु आपन । 33 ।।  
 तजेउ भोग जिमि रोग लोग अहि गन जनु ।  
 मुनि मनसहु ते अगम तपहिं लायो मनु । 34 ।।

phirē'u mātu pitu parijana lakhi girijā pana.  
 jēhim anurāgu lāgu citu sō'i hitu āpana. 33.  
 tajē'u bhōga jimi rōga lōga ahi gana janu.  
 muni manasahu tē agama tapahim lāyō manu. 34.

33-34. Seeing Girija's (Parvati's) firm resolve and determination (that she will do anything to marry Shiva), the mother, the father, and other relatives returned back. When a person has developed an intensity of affection and love for somebody that the person's mind and heart are completely possessed by the thoughts of the lover, when the person's existence is overshadowed by the thoughts of the object of his adoration, then it is futile to talk of anything else with such a person. For this person, there is no one dearer than the one whom he or she loves and adores. [In the case of Parvati, this 'dear and beloved one' was Lord Shiva. So she would listen to no entreaties and could not be persuaded to return home.] (33)

[Finally, Parvati embarked upon doing severe Tapa to attain her goal of accessing Lord Shiva and marrying him at all costs.] She forsook worldly comforts and pleasures as if they were some kind of disease. [That is, she tried her best to avoid them just like one avoids catching so disease.]

She avoided all company and preferred to remain alone in solitude by treating people as if they were snakes. [That is, just like one runs away on seeing a serpent, Parvati avoided all forms of social contact and ran away if someone approached her or attempted to meet her. She liked being left alone.]

She concentrated herself in doing Tapa of such severity that even sages and hermits find it difficult of even contemplating of doing. [Parvati's Tapa was of the severiest kind that hermits and sages never think of doing. Refer: Ram Charit Manas, Baal Kand, Chaupai line no. 1 that precedes Doha no. 75 where Brahma, the creator, has

declared that the type of Tapa that Parvati had done was never attempted by anyone though there are many resolute sages and hermits who have been regularly doing very stern and steady form of Tapa, but their Tapa was no match with that done by Parvati.]<sup>1</sup> (34)

[Note—<sup>1</sup>The severity of Parvati's Tapa has been described in Ram Charit Manas, Baal Kand, Doha no. 74 along with Chaupai line nos. 1-8 that precede it. See note of Chanda no. 4 above for detail.]

#### Severity of Parvati's Tapa

सकुचहिं बसन बिभूषन परसत जो बपु ।  
तेहिं सरीर हर हेतु अरंभेउ बड़ तपु ॥35॥  
पूजइ सिवहि समय तिहुँ करइ निमज्जन ।  
देखि प्रेमु ब्रतु नेमु सराहहिं सज्जन ॥36॥

sakucahiṁ basana bibhūṣana parasata jō bapu.  
tēhiṁ sarīra hara hētu arambhē'u baṛa tapu. 35.  
pūja'i sivahi samaya tihum̐ kara'i nimajjana.  
dēkhi prēmu bratu nēmu sarāhahiṁ sajjana. 36.

35-36. The body which was so delicate and tender that even the clothes and ornaments felt most hesitant and reluctant to touch it, Parvati used the same body to do terribly severe Tapa for Har (Lord Shiva)<sup>1</sup>. (35)

She bathed three times a day and worshipped Lord Shiva. Even saintly and pious gentlemen lauded her love and affection, her stern vows and steadfastness, and her daily routine of worship, adoration, service, Tapa etc. (36)

[Note—See note of Chanda no. 4 as well as verse nos. 33-34 above.

<sup>1</sup>Refer: Ram Charit Manas, Baal Kand, Chaupai line no. 2 that precedes Doha no. 74.]

नीद न भूख पियास सरिस निसि बासरु ।  
नयन नीरु मुख नाम पुलक तनु हियँ हरु ॥37॥  
कंद मूल फल असन, कबहुँ जल पवनहि ।  
सूखे बेलके पात खात दिन गवनहि ॥38॥

nīda na bhūkha piyāsa sarisa nisi bāsarū.  
nayana nīru mukha nāma pulaka tanu hiyaṁ haru. 37.  
kanda mūla phala asana, kabahum̐ jala pavanahi.  
sūkhē bēlakē pāta khāta dina gavanahi. 38.

37-38. She did not sleep, and had no hunger or thirst. For her, days and nights were equal (i.e. her mental state made no distinction between the night and the day, and both were the same for her as she remained submerged in the thoughts of Lord Shiva and doing Tapa). Her eyes were always filled with tears, her mouth always pronounced Lord Shiva's name, her body was always in a perpetual state of thrill, and Har (Shiva) constantly resided in her heart. (37)



She sometimes ate roots, stems or fruits, and at other times she survived on water and air only, while on many a days she spent the whole time surviving on dry leaves of the Bel tree (the wood apple tree; *Aegle Marmelos*; a creeper plant).<sup>1</sup> (38)

[Note—<sup>1</sup>Refer: Ram Charit Manas, Baal Kand, Chaupai line nos. 4-6 that precede Doha no. 74.]

नाम अपरना भयउ परन जब परिहरे ।  
नवल धवल कल कीरति सकल भुवन भरे ।।39।।  
देखि सराहहि गिरिजहि मुनिबरु मुनि बहु ।  
अस तप सुना न दीख कबहुँ काहुँ कहु ।।40।।

nāma aparanā bhaya'u parana jaba pariharē.  
navala dhavala kala kīrati sakala bhuvana bharē. 39.  
dēkhi sarāhahīṁ girijahi munibaru muni bahu.  
asa tapa sunā na dīkha kabahum' kāhūm' kahu. 40.

39-40. When she even forsook eating dry leaves, she began to be called 'Aparna'.<sup>1</sup> The glorious news of her stupendous deeds, her firm determination, her unique Tapa and her virtuous character spread far and wide, filling all available space in the entire creation consisting of 14 Bhuvans. [That is, the wonderful form of Tapa that Parvati did which was never attempted by anyone earlier, as well as the hitherto never imagined goal of attaining Lord Shiva with the aim of marrying him that she had set for herself, set her aside from all others who did Tapa for various reasons in this world. So, this helped to establish her fame and glory throughout the creation as someone outstanding and unique.] (39)

Looking at the severity of the Tapa done by Girija, many ascetics, sages, hermits, monks and seers praised her saying that no one had ever done or even heard about such severe form of Tapa before.<sup>2</sup> (40)

[Note—<sup>1</sup>Refer: Ram Charit Manas, Baal Kand, Chaupai line no. 7 that precedes Doha no. 74.

<sup>2</sup>In Ram Charit Manas, Baal Kand, Chaupai line no. 1 that precedes Doha no. 75, even Brahma the creator has acknowledged that no one had ever done such severe Tapa as the one done by Parvati.]

#### Shiva approaches Parvati

काहुँ न देख्यौ कहहि यह तपु जोग फल फल चारि का ।  
नहि जानि जाइ न कहति चाहति काहि कुधर-कुमारिका ।।  
बटु बेष पेखन पेम पनु ब्रत नेम ससि सेखर गए ।  
मनसहिं समरपेउ आपु गिरिजहि बचन मृदु बोलत भए ।।5।।

kāhūm' na dēkhyau kahahīṁ yaha tapu jōga phala phala cāri kā.  
nahīṁ jāni jā'i na kahati cāhati kāhi kudhara-kumārikā.  
baṭu bēṣa pēkhana pēma panu brata nēma sasi sēkhara ga'ē.

manasahim samarapē'u āpu girijahi bacana mṛdu bōlata bha'e. 5.

Chanda 5. They (the sages, seers, hermits, ascetics, monks) say that nobody has heard of such a Tapa (severe penances and austerities) before. Are the four fruits (of Artha—wealth, prosperity; Dharma—righteousness, probity and noble conduct; Kaam—fulfilled desires; and Moksha—emancipation and salvation) sufficient reward for doing such a formidable and incomparable Tapa? [That is, these four traditional rewards that one gets for doing Tapa are insufficient to compensate Parvati for the sort of Tapa she has done. She surely deserves something more potentially important and significant than the above four rewards for the severity of the Tapa she has done. So, what could it be? As it turned out eventually, she was amply rewarded by the creator Brahma by blessing her that she has now become eligible to marry Lord Shiva and consequentially become the Mother Goddess of the world. This reward was the rarest of the rare, because of the simple reason that Lord Shiva is not going to marry again, so she would be the only Mother Goddess of creation. On the other hand, the other four rewards of Artha, Dharma, Kaam and Moksha can be attained by any number of ascetics and hermits who do Tapa.]

No one knows what the daughter of the Mountain wishes to have, nor do she say anything herself. [This is true Tapa. Parvati did not want any worldly rewards, and she had done Tapa for Lord Shiva. She left everything in the hands of the Creator, for she felt that it is best that way. If she asks for something, than the Creator may request her to ask for something else because it may not be possible to fulfill her desires. But if she does not ask anything, the Creator will be in a fix because he is morally bound to amply reward her. In that case, the Creator would repeatedly request her to ask for a boon, and it will be then that she would express her desire to marry Shiva. In this situation, it will be impossible for the Creator to deny her wish because he had repeatedly asked her to express her desires. It will also portray her in a good light—as a lady who has done the rarest kind of Tapa without harbouring any greed whatsoever in her heart. She did not want to jump the gun.]

Then 'Shashi Shekhar' (i.e. Lord Shiva; literally the Lord whose head is adorned by the moon) assumed the form of a 'Batu' (a young celibate Brahmin) and went to her to test the sincerity of her love and affection, her steadfastness of vows, her determination and resolve, as well as to observe her daily routine.<sup>1</sup>

But when he reached the site where Parvati was doing Tapa, he was very pleased by her general demeanours and lifestyle. So Lord Shiva mentally accepted her as his consort and submitted (i.e. surrendered) himself to Girija (Parvati). The Lord talked with her in a pleasant and sweet voice. (Chanda no. 5)

[Note—<sup>1</sup>How did Shiva come to know that Parvati had done Tapa to attain him? Well, it is written in Ram Charit Manas, Baal Kand, from Chaupai line no. 5 that precedes Doha no. 76—to Chaupai line no. 7 that precedes Doha no. 77 that says, in brief, that when Shiva was lost in deep meditation, Lord Ram, the Lord whom Shiva adored as his only deity and God, appeared before him and told him about Parvati's severe Tapa with the avowed aim of marrying Shiva. Lord Ram requested Shiva to honour her wishes. Shiva replied that though it is not proper for him to do so as he is a renunciate and an ascetic, but nevertheless it is also not possible for him to refuse the request made personally by Lord Ram whom he adores so much. So, inspite of its impropriety, Shiva agreed to accept Lord Ram's instructions and marry Parvati.

When Lord Shiva came to know that Parvati has done severe Tapa with a vow to marry him, the Lord wished to judge her first-hand himself. So he disguised himself as a Brahmin boy and approached her to observe her daily life and test her sincerity and purity of heart. After all, Lord Shiva must make sure about the integrity and cleanliness of the person he will be marrying.

Whereas here in Parvati Mangal it is said that Shiva went to test Parvati's integrity personally, in Ram Charit Manas a different version is given where Lord Shiva had sent the seven celestial sages, known as the Sapta Rishis, to do the job for him. Refer: Ram Charit Manas, Baal Kand, from Chaupai line no. 8 that precedes Doha no. 77—to Chaupai line no. 3 that precedes Doha no. 82.]

देखि दसा करुनाकर हर दुख पायउ ।  
मोर कठोर सुभाय हृदयँ अस आयउ ।।41।।  
बंस प्रसंसि मातु पितु कहि सब लायक ।  
अमिय बचनु बटु बोलेउ अति सुख दायक ।।42।।

dēkhi dasā karunākara hara dukha pāya'u.  
mōra kaṭhōra subhāya hr̥dayam̐ asa āya'u. 41.  
bansa prasansi mātu pitu kahi saba lāyaka.  
amiya bacanu baṭu bōlē'u ati sukha dāyaka. 42.

41-42. Watching her (miserable and pathetic) condition, the compassionate Har (Shiva) was moved, and he felt very sorrowful and developed sympathy for her. He thought to himself that he is very stern in his temperament that he forced Parvati to undergo such hardship because he had spurned her and rejected her services and prayers, and left her alone when he went to an undisclosed destination after burning Kamdeo. This left Parvati with little choice but to do severe Tapa in order to access him once again. The Lord regretted his decision, and thought to himself that he should have taken into consideration the love and honesty of Parvati before neglecting her prayers and serviced on the earlier occasion. [Refer verse nos. 22—34 above. He regretted at his stern vows of renunciation that forces his devoted followers to suffer such hardship in order to please him.] (41)

The Batu (i.e. Lord Shiva disguised as a young celibate Brahmin) first praised the family of Parvati and said that her parents were very honourable and praise-worthy in all respects. Then he said to her most sweetly—<sup>1</sup>(42)

[Note—<sup>1</sup>Refer Chanda no. 5 above.]

देबि करौं कछु बिनती बिलगु न मानब ।  
कहउँ सनेहँ सुभाय साँच जियँ जानब ।।43।।  
जननि जगत जस प्रगटेहु मातु पिता कर ।  
तीय रतन तुम उपजिहु भव रतनाकर ।।44।।

dēbi karaum̐ kachu binatī bilagu na mānaba.  
kaha'um̐ sanēham̐ subhāya sām̐ca jiyam̐ jānaba. 43.  
janani jagata jasa pragaṭēhu mātu pitā kara.  
tīya ratana tuma upajihu bhava ratanākara. 44.

43-44. [Lord Shiva said to Parvati—] ‘Oh goddess! I make a humble prayer (submission) to you; please do not take it otherwise. I speak with genuine affection, so treat it in your heart as the truth spoken by me with full humbleness and sincerity. [I am speaking the truth, so please do not think that I have come to play any new tricks with you or tease you any further.] (43).

By your virtuous deeds and exemplary courage and determination, you have succeeded in establishing not only your own but even the glory of your parents in this world. In this world-like ocean, you have taken birth as if a gem is produced amongst the womenfolk.’ [Rare gems such as pearls and certain categories of shells such as the conch are the product of the ocean. Likewise, in the vast world which is likened to an ocean here, Parvati is born like a jewel amongst women.] (44)

[Note—A similar comparison is made in the book ‘Janki Mangal’ of Tulsidas where Sita is compared to the best jewel amongst the women who have taken birth in this world which is like an ocean—refer: Janki Mangal, verse no. 26.]

The Batu (Shiva disguised as a Brahmin) tries to dissuade Parvati

अगम न कछु जग तुम कहँ मोहि अस सूझइ ।  
बिनु कामना कलेस कलेस न बूझइ ।।45 ।।  
जौ बर लागि करहु तप तौ लरिकाइअ ।  
पारस जौ घर मिलै तौ मेरु कि जाइअ ।।46 ।।

agama na kachu jaga tuma kham' mōhi asa sūjha'i.  
binu kāmanā kalēsa kalēsa na būjha'i. 45.  
jau bara lāgi karahu tapa tau larikā'i'a.  
pārasa jau ghara milai tau mēru ki jā'i'a. 46.

45-46. Shiva, in the guise of a Batu, said to Parvati—‘It appears to me that nothing is inaccessible for you in this world. It is also true that one who does anything without expectation of a reward does not feel the troubles or hardships associated with that effort because it is a selfless exercise that is done willingly and enthusiastically. So, it looks that you have done Tapa without any expectation of any reward for doing it. [Shiva made this remark because he found that inspite of doing such severe Tapa, Parvati was very cheerful and happy. She showed no sign of frustration or weariness. Her zeal and enthusiasm remained undiminished inspite of all the difficulties she has had to face. Besides this, the Lord wanted her to express her internal desire to marry him explicitly in her own words before he could accept the proposal. As of now, she has not done so, and though she had served Shiva for a long time prior to his burning Kamdeo and leaving the place to go to another destination, she never expressed her desire to him in explicit terms. Therefore Lord Shiva wished that she make the proposal first-hand. So he continued—]

But in case you are doing Tapa seeking a groom for yourself, then it is your childishness—because if one can find a ‘Parasmani’ (the philosopher’s stone which converts other base metals into gold) in one’s own house, why will he go out and search for it on Mt. Sumeru (the distant mountain where the Gods live)? [In other words, finding a groom is not something so serious that one would involve oneself in doing such severe form of Tapa as you have done. It’s a routine matter that a lady is married to some

suitable man, and there is no need to do Tapa for it. Therefore surely the reason for your doing Tapa must be different than merely to find a suitable groom for yourself.]’ (45-46)

मोरें जान कलेस करिअ बिनु काजहि ।  
 सुधा कि रोगिहि चाहइ रतन की राजहि । 47 ।।  
 लखि न परेउ तप कारन बटु हियँ हारेउ ।  
 सुनि प्रिय बचन सखी मुख गौरि निहारेउ । 48 ।।

mōrēm jāna kalēsa kari'a binu kājahi.  
 sudhā ki rōgihi cāha'i ratana kī rājahi. 47.  
 lakhi na parē'u tapa kārana baṭu hiyaṁ hārē'u.  
 suni priya bacana sakhī mukha gauri nihārē'u. 48.

47-48. ‘In my view, you are unnecessarily taking so much trouble. Does the Amrit (elixir of life; ambrosia) ever wish to go near a severely diseased person, or does a gem/jewel wish to be near a king? [In other words, it is the sick man who searches for the medicine, but the latter does not go to him on its own accord. Similarly, the king searches for rare gems and jewels to store them in his treasury, and it is not the other way round. Here, Shiva is indirectly praising Parvati and her glory by comparing her to Amrit and a rare gem. He means that she is so virtuous and beautiful, possessing so many good qualities, that she is the most eligible bride in this world, and she has become so famous in this world that the groom who is suitable for her would come searching for her on his own, instead of her searching for him!] (47)

This Batu (Shiva in the form of a Brahmin) does not understand the reason for your doing such severe Tapa. He (i.e. me) has been tired of seeking an explanation for it (but could not find it).’ [As has been observed above, Shiva wished that Parvati becomes forthcoming and express her desire in clear terms.]

Hearing these sweet, pleasant and endearing words of his, Gauri (Parvati) looked at the face of her companion (i.e. her attendant or maid). [This implies that her father Himwan had left behind some of the maids to look after Parvati while she was doing Tapa. As has been said earlier in verse nos. 31-33, Himwan had gone to persuade Parvati to return home, but she refused and said that she will do Tapa to fulfill her desires. So it is clear that while returning home, her father must have left some of the maids quietly to take care of Parvati. It is one such maid that Parvati addresses now. When the Batu pretended that he did not know why she has been doing so severe Tapa, Parvati looked at her friend as if to say silently ‘Look at this fellow. The whole world knows why I have been doing Tapa, and he says he does not understand why I am doing it! How funny!]

(48)

गौरीं निहारेउ सखी मुख रुख पाइ तेहि कारन कहा ।  
 तपु करहिं हर हितु सुनि बिहँसि बटु कहत मुरुखाई महा ।।  
 जेहिं दीन्ह अस उपदेस बरेहु कलेस करि बरु बावरो ।  
 हित लागि कहौं सुभायँ सो बड़ बिषम बैरी रावरो । 6 ।।

gaurīm nihārē'u sakhī mukha rukha pā'i tēhim kārana kahā.  
 tapu karahim hara hitu suni bihamśi baṭu kahata murukhā'ī mahā.  
 jēhim dīnha asa upadēsa barēhu kalēsa kari baru bāvarō.  
 hita lāgi kahaurm subhāyam' sō baṛa biṣama bairī rāvarō. 6.

Chanda 6. Gauri (Parvati) looked at the face of her companion very intently. Having got a signal from her (Parvati), the companion told him (Shiva in the form of the celibate Brahmin, the 'Batu') that she was doing Tapa for Har (Shiva). [Parvati did not want to reply to Shiva directly because she wished to keep her desires secret lest the Batu make fun of her and cause further agony in her heart. Surely he must be a joker who does not warrant much attention. So Parvati kept quiet and signaled her companion to reply the Batu.]

Hearing it, the Batu laughed and ridiculed her, saying, 'This is your great foolishness. Whosoever has advised you to do such severe Tapa for a mad and crazy fellow like Shiva whom you have decided to accept as your groom—he is indeed your greatest enemy.'<sup>1</sup>

[Remember, Shiva is merely testing Parvati's devotion towards him, as well as her resolve and sincerity. Lord Shiva wished to tell Parvati the facts about himself so that she does not regret later on at having married someone whose lifestyle is at odds with the world, who is a renunciate, who prefers to live like a hermit in the mountains, who does not like worldly comforts and pleasures, who remains engrossed in meditation and contemplation, leaving little or no time to attend to his wife. Parvati will have to contend with all these. If however she wants her husband to be a worldly man, she must change her decision to marry Shiva right now while still there is time. Later on, she would be left with no choice.

So, to make sure that she loves Shiva for the sake of loving him inspite of all his shortcomings and oddities, and not because he is some very powerful god and marrying him will automatically ensure a comfortable life for her, Shiva outlined all the odd but unique qualities that he possessed which are incompatible with a married life and which the ordinary world regards as oddities and faults in a person to make sure Parvati knows them and will have no regrets later on.] (Chanda no. 6)

[Note—<sup>1</sup>In Ram Charit Manas, the same thing is said by the seven celestial sages, the Sapta-rishis, when they had gone to test Parvati's devotion, sincerity and integrity. Refer: Ram Charit Manas, Baal Kand, from Chaupai line no. 1 that precedes Doha no. 78—to Doha no. 79.]

कहहु काह सुनि रीझिहु बर अकुलीनहिं ।  
 अगुन अमान अजाति मातु पितु हीनहिं ।।49।।  
 भीख मागि भव खाहिं चिता नित सोवहिं ।  
 नाचहिं लगन पिसाच पिसाचिनि जोवहिं ।।50।।

kahahu kāha suni rījhihu bara akulīnahim.  
 aguna amāna ajāti mātu pitu hīnahim. 49.  
 bhīkha māgi bhava khāhim citā nita sōvahim.  
 nācahim lagana pisāca pisācini jōvahim. 50.

49-50. 'Tell me what you have heard about the groom which has made you so mesmerized by him. Let me hear what is so charming and wonderful about that fellow who has no 'Gunas' (known and quantifiable qualities), no 'Maan' (measurements, limitations), no 'Jaati' (without any known family lineage or great pedigree) or known parents.'

[Lord Shiva is not an ordinary God, but Brahm, the cosmic Consciousness, in a personified form. Hence, it is indeed true that Shiva has 'no Gunas' because Brahm has no specific attributes. He is beyond the three Gunas known as Sata, Raja and Tama Gunas that dominate the rest of the creation in some ratio. Being Brahm, Shiva is neutral, and therefore his character equilibrates all the three Gunas.

Similarly, being Brahm personified, Shiva has 'no Maan'—meaning having no measurement; he is 'eternal and unborn'. This also implies that he has no family lineage or parents. In fact, he is the Parent of the entire creation.] (49)

'Look, he (Shiva) eats by begging, sleeps in the cremation ground on ash left after cremation (or has ash smeared all over his body), dances naked, and he is watched on by ghosts and phantoms as he dances (i.e. he lives in the company of ghosts and spirits).'

[Lord Shiva is an ascetic. An ascetic is supposed to beg for meals and not hoard anything for himself.

His living in the cremation ground has two meanings—one is that he sees death as the fact of life and therefore remains aloof from all worldly attachments and attractions, and second, by living in the cremation ground he utters the holy name of Lord Ram in the ears of a dying person so that all the sins committed by the dying man are nullified and his soul can get emancipation and salvation. This fact is endorsed in Ram Uttar Tapini Upanishad.

Shiva dances not because he is mad but because he is ecstatic in the bliss obtained by remaining lost in meditation and existing in a transcendental state of consciousness. This dancing form of Shiva is known as 'Nataraj', the cosmic dance of the Supreme Being.<sup>1</sup>

The presence of 'spirits' around him implies that ordinary people cannot understand his state of mind and level of existence, for it is understandable only when one leaves the level of gross existence that revolves around the physical body and rises above to the level of existence in which the 'spirit', the soul, lives, which is the state of 'transcendental existence' when one obtains absolute bliss. This is why Shiva dances, and this is why his dance is observed by spirits and not human beings with a gross body.] (50)

[Note—Similar idea is expressed in Ram Charit Manas, Baal Kand, Doha no. 79 along with its preceding Chaupai line nos. 6-8.

<sup>1</sup>*Nataraj*—One of mystical forms of Lord Shiva is known as the 'Nataraj' (pronounced as 'Nut-Raaj'). The word 'Nat' means to dance, and 'Raaj' means a king or an expert who knows the secrets of any kind of art. So, when Lord Shiva performs his cosmic dance he is known as 'Nataraj'. This mystical form of Lord Shiva is known as the 'Nataraj' because it represents the Lord's cosmic dance that symbolizes both the destruction and the creation of the universe, and it reveals the cycles of death and birth. Since one dances only when he is extremely happy and ecstatic, this Nataraj dance of Lord Shiva indicates that the Lord is extremely blissful and ecstatic in self-realisation. This pose is for the welfare of the world, and to tell the world how one enjoys total bliss upon self-realisation. In the pose of Nataraj, the 'King of Dance Forms', Shiva is giving darshan (divine viewing) to his beloved devotees within the abode of Consciousness, which is the heart of man. In other words, only when one becomes self-realised and experiences the existence of the pure conscious Atma inside one's heart, inside one's

inner-self, that he can dance in ecstasy, lost in bliss and oblivious of the surrounding world.

During this form of cosmic dance that is known as 'Tandav' (pronounced as 'Taan-dav'), Lord Shiva is depicted as having crushed under his feet the demon of ignorance called 'Apasmara Purusha'. This demon of ignorance is created when the creature forgets the truth and reality of his true 'self' and that of existence as a whole, and the killing of this demon stands for overcoming ignorance and its attendant delusions. One hand is stretched across his chest and points towards the uplifted foot, indicating the release from earthly bondage of the devotee. The fire represents the final destruction of creation. But since Lord Shiva is the 'Maha-Dev', the great God, he is simultaneously responsible for bringing to an end this creation as well as creating it once again.

Therefore, this dance of the Nataraj is also an act of creation whereby the Lord arouses dormant energies and scatters the ashes of the universe in a pattern that will form the design, the contours and the texture of the ensuing creation.]

भौंग धतूर अहार छार लपटावहिं ।  
जोगी जटिल सरोष भोग नहिं भावहिं ।।51।।  
सुमुखि सुलोचनि हर मुख पंच तिलोचन ।  
बामदेव फुर नाम काम मद मोचन ।।52।।

bhāmṅa dhatūra ahāra chāra lapaṭāvahim.  
jōgī jaṭila sarōṣa bhōga nahim bhāvahim. 51.  
sumukhi sulōcani hara mukha pañca tilōcana.  
bāmadēva phura nāma kāma mada mōcana. 52.

51-52. 'Bhang-Dhatura (an intoxicating hemp; *Cannabis Sativa* or *Tetrahydrocannabinols*) are his staple food. He smears ash on his whole body. He is a difficult (stern) Yogi (ascetic) by nature as he is difficult to please because he has no attachment towards anything in this world and lives a detached life of renunciation and dispassion. He is not concerned with anyone, nor bothers to please anyone. He is inclined to be angry and wrathful at the least provocation (especially when his meditation and contemplation are disturbed). And he does not like enjoying material objects, pleasures and comforts of this world. [Well, as an ascetic, these are natural traits. (51)

You have a beautiful face and enchanting eyes, but he has five faces and three eyes! His name is 'Bamdeo' (because it literally means someone who lives an unconventional way of life). He is the crusher or vanquisher of the pride, ego, arrogance and haughtiness of Kamdeo-cupid (the patron God of love and passions).

[The *five heads* of Shiva stand for the 'Panch Vyom' or the five forms that the sky element is said to have. According to Vedanta, the concept of the *sky* or 'Akash' has many connotations. According to one interpretation, there are *five* subtle skies representing the space surrounding the five sheaths or *Koshas* present in the body of a creature. They are the sheaths that surround the Atma and are called 'Panch Akash'. These are the following—(1) the Food Sheath called Anna Maye Kosh; (2) the Vital Air Sheath called Pran Maye Kosh; (3) the Mental Sheath called Manomaye Kosh; (4) the Intellectual Sheath called Vigyan Maye Kosh; and (5) the Bliss Sheath called Anand Maye Kosh. Refer—Mudgal Upanishad, 4/5 of the Rig Veda.



Shiva has three eyes—two conventional and one in the forehead. He is therefore known as ‘Tri-netrum’ or ‘Trayambak’—the Lord with three eyes. The third eye is known as the eye of wisdom.<sup>1</sup>

Shiva’s destroying Kamdeo is a metaphoric way of saying that he has conquered his inner self so much so that the negative qualities of passions, lust, longing and desire that are inherent and latent in all living beings, tormenting them and disturbing their peace of mind and heart, do not affect Shiva’s calmness and blissful state of existence.

In other words, the Batu asks Parvati how she can expect marital happiness and pleasures by marrying a Lord with such odd and unconventional characters and habits. How can one expect an ascetic to lead a married life? Is Parvati not aware of these things before making a resolve to marry Shiva? Is she sure that she won’t regret later on?] (52).

[Note—<sup>1</sup> *Trinetrum/Trinetra/Trilaksha/Lalaataksha*—Refer (i) Atharva Veda = Bhasma Jabal Upanishad, Canto 1, paragraph no. 6; and Canto 2, paragraph no. 21; Sharav Upanishad, verse nos. 10, 14; Tripura Tapini Upanishad, Canto 4, verse nos. 1-2; (ii) Krishna Yajur Veda = Yogtattva Upanishad, verse no. 93.

The word *Trinetra* means the Lord who has three eyes, two conventional eyes and one rare eye of wisdom located in the center of the forehead, between the eyebrows and just above the root of the nose. Hence, Lord Shiva is also known as Lord *Trinetrum*. [‘Tri’ = three; ‘Netra’ = eyes; ‘Laksha’ = to see.]

The location of the third eye in the center of the forehead has given Shiva the name of *Lalaataskha*. [‘Lalaat’ = forehead.]

The *third eye* is not some physical eye but a subtle eye symbolising the Lord’s high level of enlightenment and wisdom. This burning of the evil world by opening of the third eye of Shiva is a metaphoric way of saying that a creature can use his eyes of wisdom, erudition, knowledge and enlightenment to overcome all delusions and misconceptions about the truth and reality, along with all mischief as well as negativity and evil tendencies in this world. The ‘burning’ is elimination of such negativity and perversions.

According to Yoga philosophy, an ascetic focuses his Pran or vital winds at this spot in the forehead where he experiences enlightenment and the nectar of bliss dripping from it. By the way, Shiva is regarded as the patron God of all ascetics precisely for this reason.

There is a legendary story associated with this third eye. Once, Parvati, his divine consort, had closed his two eyes, and as a result the world was plunged in darkness. To save the world from this all-encompassing darkness, Shiva willed a third eye between the two eyebrows. This eye spouted fire with its accompanying heat and light. So, the celestial sun can be regarded as a symbol of this third eye.

Once when Shiva was in deep meditative trance and was teased by Kamdeo, the God of passions, at the behest of Gods who had wanted Shiva to marry and produce a male child who would kill the demons, he felt so annoyed by Kamdeo’s temerity and impertinence that he opened this third eye to burn him down.

According to the Atharva Veda’s *Bhasma Jabal Upanishad*, Canto 2, paragraph no. 21, the three eyes of Shiva or Rudra stand for the Sun, the Moon and the Fire. These three entities are regarded as the eternal sources of light in this creation. The Sun and the Fire provide the heat and energy so essential for sustenance of life besides being an eternal source of light, while the Moon is regarded as the pitcher of Amrit, the elixir of bliss and the soothing nectar that neutralises the scorching effects of the Sun and the Fire. The third eye, as has been noted above, stands for the excellent level of wisdom, erudition, knowledge, enlightenment and omniscience that the Lord possesses.

The *Sharav Upanishad* of the Atharva Veda, verse nos. 10 and 14 says as follows—

“Verse no. 10= We bow reverentially and pay our obeisance to the great Lord known as Rudra who can burn to ashes the entire world by the fierce spurt of fire emanating from the third eye located in his forehead<sup>1</sup>, and is so gracious that he re-creates it once again after punishing it (for its sins and misdeeds by reducing it to ashes), and then offers it his protection (10).

“Verse no. 14 = We bow reverentially and pay our obeisance to the great Lord known as Rudra whose three eyes are the Sun, the Moon and the Fire (representing eternal sources of light, life, energy, warmth and heat) (14).”

From the metaphysical perspective, his two eyes are the conventional eyes, and his third symbolises his deep insight and great wisdom and enlightenment. Shiva personifies the fire element which also has a symbolic significance. The fire is known to burn all impurities present in gold when it is put into it, thereby purifying the metal. Similarly, fire is used in blast furnaces to extract iron from its ore. Fire has the inherent ability to reduce to ashes all filth and garbage, which is a metaphoric way of saying that a person who has worshipped this element in the form of Shiva is supposed to have burnt all his faults, blemishes and shortcomings that taint his character and soul, thereby purifying his inner self. The ash is indicative of total renunciation and detachment from the world of materialism, because it is indicative of a renunciate way of life and symbolically stands for burning of everything into the fire pit. That is why Lord Shiva has been called the patron God of ascetics, hermits and Sanyasis who worship the fire element only.

Besides these points, Shiva is the God assigned the task of concluding the world which necessitates his being closely associated with the ‘fire element’ in the sense that he must be as unrelenting, merciless, powerful and ferocious as the latter in order to conclude this creation in spite of all the odds. He must reduce everything to ashes just like the fire does. And it is from this ash that the new creation would emerge in due course. Herein lie the magic of creation and its chief Lord, Brahm, the Supreme Being—the fact that a new creation rises from ashes!

To quote *Yogtattva Upanishad*, verse no. 93—“This (i.e. the fire element is the symbolic abode of Lord Rudra or Shiva. [That is, he symbolises the fire element.] One should meditate upon this Lord who has three eyes, who is the one renowned for granting boons (to his followers and devotees, and in the presence case to the ascetic), who is as splendid, illuminated and radiant as a sun which has just risen, and who has the ash of the fire sacrifice smeared all over his body (just like an ascetic, indicating that he is their great icon and patron deity of ascetics) (93).”

*Trayambak*—The word *Trayambak* means the Lord who has a most unconventional form with one extra eye oddly placed in the forehead. Lord Shiva’s behaviour and general bearing are also most unconventional and odd because he is at once an incarnation of the eclectic virtues of peace, renunciation, detachment, tranquility and blissful, and at another moment he becomes personified form of anger and wrath. On the one hand his cosmic form is the Supreme Being, the Greatest amongst the Gods (‘Mahadeva’), and in another form he is a gross Lingam (Shiva’s gross symbol made of stone). In one instance he is lost in meditation and contemplation, being completely detached from the outside world, and in another instance he is said to have a family consisting of his divine consort Parvati or Uma, the divine Mother, and sons known as Ganesh and Kartikeya. Hence, he is called *Tryambak*—the ‘odd one’.

The word also means ‘the Lord of the three (‘Traya’ = 3) worlds’ consisting of the heavens, the earth and the hell; the cosmos, the terrestrial world, and the nether world.

The Lord’s Mantra is given in the *Tripura Tapini Upanishad* of the Atharva Veda tradition, Canto 4 is entirely devoted to Lord Trayambak. It describes the meaning of this word and the Mantras dedicated to Lord Trayambak in great detail. This *Trayambak*

*Mantra* is given in paragraph nos. 1-6, and it is ‘Trayambakam Yajamahe Sugandhim Pushti-vardhan Urvaaruk-miv Bandhanaan-mrityor-mukshi-yeti Mamritaata’.

Lord *Triyambak*’s name appears in the following Upanishads—

(i) Atharva Veda’s *Bhasma Jabal Upanishad*, Canto 1, paragraph no. 6 which says that his *Mantra* should be said when the worshipper applies the sacred *Bhasma* (ash of the fire sacrifice) on his body from the toe to the head.

(ii) The *Tripura Tapini Upanishad* of the Atharva Veda tradition, Canto 4 is entirely devoted to Lord Trayambak. It describes the meaning of this word and the *Mantras* dedicated to Lord Trayambak in great detail. This Trayambak *Mantra* is given in paragraph nos. 1-6, and it is ‘Trayambakam Yajamahe Sugandhim Pushti-vardhan Urvaaruk-miv Bandhanaan-mrityor-mukshi-yeti Mamritaata’.]

एकउ हरहिं न बर गुन कोटिक दूषन ।  
नर कपाल गज खाल ब्याल बिष भूषन ।।53।।  
कहँ राउर गुन सील सरूप सुहावन ।  
कहँ अमंगल बेषु बिसेषु भयावन ।।54।।

ēka'u harahim na bara guna kōṭika dūṣana.  
nara kapāla gaja khāla byāla biṣa bhūṣana. 53.  
kaham̐ rā'ura guna sīla sarūpa suhāvana.  
kahām̐ amaṅgala bēṣu bisēṣu bhayāvana. 54.

53-54. [The Batu continued--] ‘Har (Shiva) has not got even a single good character worth mentioning. On the contrary, he has millions of (i.e. numerous, uncountable) quirks, faults and shortcomings. He adorns himself with skulls around his neck by way of a necklace, wears hide of elephants, is adorned by snakes which he prefers to wrap around his body, and keeps poison in his throat.

[The serpents are wrapped around his body<sup>1</sup>, while the poison is stored in his neck, rendering it blue-tinged. This form of Lord Shiva is known as ‘Neelkanth’<sup>2</sup>.] (53)

On the one hand are your virtuous characters and matchless qualities as well as your attractive beauty and charm, and on the other hand is his inauspicious countenance and attire which are very fearful, horrible and terrifying. [Don’t you realise that he is not suitable for you as a husband?] (54)

[Note—<sup>1</sup>The significance of the *serpents* wrapped around his body—The *snakes* that are wrapped around Lord Shiva show that he is beyond the power of death and poison.

These coiled serpents around his body indicate the fact that he constantly reminds himself of imminent death, because serpents are very poisonous and symbolise immediate death. They also remind him about the unholy and poisonous nature of the gross world. This helps him to remain focused on his spiritual aim of self-realisation instead of being attracted by the material charms of this material world of sense objects and getting deluded by them.

The serpents also signify that Shiva is the Lord of death; he is death personified. Since he is able to wrap the serpents around his body and they cannot harm him, it indicates the fact that he has conquered death. That is why he is called ‘Mrityunjay’, the conqueror of death.

Again, the coiled serpents represent the Kundalini, the coiled subtle cosmic energy center at the base of the spine which when activated can entitle the spiritual aspirant to experience a burst of stupendous spiritual energy which provides him a glimpse of his

own divine powers as well as the powers of the cosmic Consciousness present inside his bosom as his Atma. This Kundalini is activated by doing numerous Yoga exercises as described in the Upanishads on the subject of Yoga.

The coiled serpents may also represent cycles of time in the macrocosm and the basic energy of life in the microcosm in the form of sexual energy.

These reptiles are very ferocious, dangerous, poisonous, and a symbol of male potency. The symbolism is that Shiva is a very potent God who can be extremely ruthless and unforgiving towards sinful creatures. He has exercised extreme self control and has 'girdled' or readied himself in preparation for enduring the greatest of hardships and sufferance for self-realisation as well as to provide the world with liberation and deliverance. The serpents warn his enemies not to fool around with him. That is also why he has fire in one of his hands. This fire signifies his ability to reduce to ashes the entire physical world consisting of falsehood and sins as well as eliminate all impurities, imperfections, faults and shortcomings that cripple the creature's spiritual well being.

<sup>2</sup>*Neelkantha*—'The Lord with a purple or blue-tinged throat'. Lord Shiva is known as 'Neelkanth' because he had drunk the horrible poison called Halaahal which emerged as a scorching froth at the time of churning of the ocean by the Gods and the Demons in search of Amrit or the ambrosia of life and eternity. The legend goes that Lord Shiva had drunk the fierce poison that emerged at the time of churning of the celestial ocean in the beginning of creation by the Gods and the Demons in search of Amrit, the nectar of eternity and bliss. As soon as this boiling poison came out, there was the fear of the entire creation being scalded by its heat and ferocity. So Lord Shiva took the name of Lord Ram and gulped it in one mouthful. But the Lord knew that if this poison entered his abdomen the whole creation will be annihilated nevertheless as it resided in his abdomen. This shows that Lord Shiva is none but the supreme Brahm in whose body the entire creation resides like the embryo lives in its mother's womb. Hence, the merciful Lord kept the poison in his throat, giving it a purple colour. [Refer: (i) Sharav Upanishad, verse nos. 11, 16. (ii) Mahabharat, Adi Parva, Canto 18. In its verse no. 18 it is stated that—(a) Lord Shiva had drunk the poison while invoking and repeating the holy Mantra, and of course that Mantra was the holy name of Lord Ram because the Lord is Shiva's patron deity, and (b) this is the reason why his throat became dark blue or purple, because he had retained the poison in his throat instead of gulping it down in his stomach. (iii) The same fact is endorsed in Tulsidas' Ram Charit Manas, Baal Kand, Chaupai line no. 8 that precedes Doha no. 19. (iv) Tulsidas' Kavitawali, Uttar Kand, verse nos. 157-158 allude to Lord Shiva drinking the Halaahal poison.]

जो सोचइ ससि कलहि सो सोचइ रौरेहि ।  
कहा मोर मन धरि न बिरय बर बौरेहि ।।55।।  
हिए हेरि हठ तजहु हठै दुख पैहहु ।  
ब्याह समय सिख मोरि समुझि पछितैहहु ।।56।।

jō sōca'i sasi kalahi sō sōca'i raurēhi.  
kahā mōra mana dhari na biraya bara baurēhi. 55.  
hi'ē hēri haṭha tajahu haṭhai dukha paihahu.  
byāha samaya sikha mōri samujhi pachitaihahu. 56.

55-56. 'The moon, which is otherwise so beautiful, suffers from the fault of changing shape every single night inspite of it remaining on the head of Lord Shiva. The same fate

awaits you. So be wary and pay attention to my advice. Do not harbour any desire to want to have such a crazy and unconventional Lord as your husband.

[The moon thought that by sitting on the head of Lord Shiva it will be able to gain auspiciousness and praise. But it did not happen. The moon suffers from the fault of having a distorted shape that changes daily, from the crescent concave shape to the convex shape just prior to the full moon, and then declining once again to finally vanish from sight altogether. The beauty of the moon is in its full round disc, but it is so cursed that this glorious form is visible only once a month. For the rest of the time it is deformed and reduced in brilliance and shine. Shiva could not remove this single fault in the character of the moon, and this keeps the Lord worried as it portrays him in bad light too. It means that Shiva does not have the ability to rectify a simple fault in an entity that he had liked so much as to pick it up and put it on his head, a token of giving it, the moon, the highest respect and place.

Compare this to the case of Parvati. Whereas the moon was voluntarily selected by Lord Shiva to adorn his head, he has shown no inclination to accept Parvati till now. In fact, Shiva had neglected her while she was serving him in Kailash. So if she forces herself on him and compels him to marry her on the strength of her severe Tapa, does she expect him to pay attention to her when he has no liking for her?

Shiva is always worried that he could not take care of the problems faced by the moon and he could not make the moon happy by removing its curse that forces it to change shape every night and suffer from reduced shine and a chopped-up form, a distorted form that is crooked and lacking in glory and brilliance, a curse that prevents the moon from retaining its full glorious rounded shape for more than a day during the entire month, a curse that no other celestial body suffers from, then say, how can Parvati expect that Shiva will take care of her and look after her well-being and happiness.]

Therefore, be careful and pay heed to my advice. Keep my words in your heart as they are meant for your own welfare. (55)

Think it over again in your heart and abandon this stubbornness of yours. By being adamant and stubborn, you will get sorrows and anguish in return, and shall repent later on at the time of marriage when you remember my words, but at that time it would be too late for you to relent and recover.' (56)

पछिताब भूत पिसाच प्रेत जनेत ऐहैं साजि कै ।  
जम धार सरिस निहारि सब नर-नारि चलिहहिं भाजि कै ॥  
गज अजिन दिव्य दुकूल जोरत सखी हँसि मुख मोरि कै ।  
कोउ प्रगट कोउ हियँ कहिहि मिलवत अमिय माहुर घोरि कै ॥ 7 ॥

pachitāba bhūta pisāca prēta janēta aihair̥ sāji kai.  
jama dhāra sarisa nihāri saba nara-nāri calihahir̥ bhāji kai.  
gaja ajina dibya dukūla jōrata sakhī haṁṣi mukha mōri kai.  
kō'u pragaṭa kō'u hiyaṁ kahihi milavata amiya māhura ghōri kai. 7.

Chanda 7. When he will arrive with the marriage party consisting of ghosts, spirits and phantoms, you will have to repent. Seeing that ridiculous and terrible party which would

resemble an army of Death God's messengers, all the men and women folk of your place shall run away.

At the time of 'tying the knot' ceremony, your magnificent silk garment would be tied to a corner of the elephant hide (which the groom would be wearing)—this stupid, funny, hilarious and ridiculous spectacle will make your companions turn their faces sideways and laugh at you and smirk in derision at the absurd choice you had made due to your stubbornness and lack of reasoning. Your choice of a groom is highly stupid and hilarious. Some of them will say overtly and others covertly in their hearts that Amrit (elixir) and poison are being mixed together in a ridiculous and absurd cocktail. [Here, Parvati is compared to the Amrit, and Lord Shiva to poison. It simply means that marriage should always be made between compatible couples, and not between the type of individuals such as Parvati and Shiva who are completely at odds and opposite in character with each other. The two cannot stay happily with each other.] (Chanda no. 7)

[Note—This is exactly what happened when Lord Shiva arrived with his party for the marriage. See verse nos. 103-104 below.

तुमहिं सहित असवार बसहँ जब होइहहिं ।  
निरखि नगर नर नारि बिहँसि मुख गोइहहिं ।।57।।  
बटु करि कोटि कुतरक जथा रुचि बोलइ ।  
अचल सुता मनु अचल बयारि कि डोलइ ।।58।।

tumahim sahita asavāra basaham̐ jaba hō'ihahim.  
nirakhi nagara nara nāri biham̐si mukha gō'ihahim. 57.  
baṭu kari kōṭi kutaraka jathā ruci bōla'i.  
acala sutā manu acala bayāri ki ḍōla'i. 58.

57-58. 'When Shiva will ride with you on a bull after your marriage, the men and women folk of the city will hide their faces and laugh derisively or smirk at you in ridicule.' (57)

In this manner, the Batu presented many illogical arguments and rationales in his attempt to dissuade Parvati from her chosen path of determination to marry Lord Shiva. But all his nonsense logics could not sway the mind and heart of the daughter of the one who is very unmoving, stable and unwavering (i.e. the mountain Himwan). Why, can the wind ever move a mountain? [Parvati's firmness of resolve is compared to the mountain that is never affected by the wind, no matter how strong and howling it may be. All the arguments of the Batu directed at sowing the seed of doubt in the mind of Parvati had no affect on her, and she kept silent just as the mountain remains stoic when the wind howls over it.] (58)

#### Parvati's angry retort

साँच सनेह साँच रुचि जो हठि फेरइ ।  
सावन सरिस सिंधु रुख सूप सो घेरइ ।।59।।  
मनि बिनु फनि जल हीन मीन तनु त्यागइ ।  
सो कि दोष गुन गनइ जो जेहि अनुरागइ ।।60।।

sām̐ca sanēha sām̐ca ruci jō haṭhi phēra'i.  
 sāvana sarisa sindhu rukha sūpa sō ghēra'i. 59.  
 mani binu phani jala hīna mīna tanu tyāga'i.  
 sō ki dōṣa guna gana'i jō jēhi anurāga'i. 60.

59-60. Anyone who attempts to interfere with and stem the tide of true love and sincere affection that one has for someone is making a futile attempt to do so which is similar to an attempt to divert the flow of a surging river, which is in spate during the rainy season as it gushes with enthusiasm towards the ocean, with the help of a winnowing basket!

[In other words, as it is impossible to stop or divert the flow of the river in spate with a humble winnowing basket, it is also impossible to divert the attention of a lover from his or her object of adoration and love. It's a futile attempt.] (59)

A serpent without its Mani (which is a luminescent sac that consists of the sap that is secreted from the hood of a special category of snakes), and a fish without water cannot survive. Similarly, anyone who loves someone very dearly and is completely overwhelmed by the thoughts of his beloved pays little or no heed to the latter's virtues and goodnesses or shortcomings and faults. [When one begins to love someone sincerely, he is not bothered about the goodness or the weakness of his lover. Any attempt to point out the faults will only invite angry retort from the lover.] (60)

करन कटुक चटु बचन बिसिष सम हिय हए ।  
 अरुन नयन चढ़ि भृकुटि अधर फरकत भए ।।61 ।।  
 बोली फिर लखि सखिहि काँपु तन थर थर ।  
 आलि बिदा करु बटुहि बेगि बड़ बरबर ।।62 ।।

karana kaṭuka caṭu bacana bisīṣa sama hiya ha'ē.  
 aruna nayana caḍhi bhr̥kuṭi adhara pharakata bha'ē. 61.  
 bōlī phira lakhi sakhihi kām̐pu tana thara thara.  
 āli bidā karu baṭuhi bēgi baṛa barabara. 62.

61-62. His (the Batu's) words appeared to lacerate her (Parvati's) ears, and hurt and wounded her heart as if they were arrows shot at her. Her eyes became furiously red (with anger and indignation), her eyebrows became taut, and her lips fluttered. (61)

Her body shook and trembled in anger. She looked askance at her companion and said (with contempt and disgust)—‘Oh friend! Bid farewell to this Batu; get rid of him. He is very impolite and uncivilised, is very loud mouthed, talking too much even when the other person is not interested in hearing his long irreverent lectures. It is unnecessarily creating enormous annoyance in me. So tell him to scoot from here please.’<sup>1</sup> (62)

[Note—In Ram Charit Manas, Parvati tells the seven celestial sages, the Sapta-Rishis, the same thing in Baal Kand, Chaupai line no. 7 that precedes Doha no. 81 where she tells them to go home as she is not going to change her views and determination to marry Shiva.]

कहुँ तिय होहिं सयानि सुनहिं सिख राउरि ।  
 बौरेहि कैँ अनुराग भइउँ बड़ि बाउरि ।।63 ।।

दोष निधान इसानु सत्य सबु भाषेउ ।  
मेति को सकइ सो आँकु जो बिधि लिखि राखेउ ।।64 ।।

kahum̐ tiya hōhiṁ sayāni sunahiṁ sikha rā'uri.  
baurēhi kaim̐ anurāga bha'i'um̐ baḍi bā'uri. 63.  
dōṣa nidhāna isānu satya sabu bhāṣē'u.  
mēti kō saka'i sō ām̐ku jō bidhi likhi rākhē'u. 64.

63-64. [Then she directly addressed the celibate Brahmin who was actually Lord Shiva testing her devotion and sincerity—] 'There might be some wise women somewhere who will listen to your sane advice. I have become very mad in my love for that fellow whom you portray to be crazy and eccentric. (63)

You have said that Shiva is a treasury of numerous faults and shortcomings—it is indeed all true, but nevertheless who can erase the writing of the creator (i.e. who can change the destiny which the creator has destined for someone). If it is written in my destiny that I will have a husband like the one Shiva is, what can do anything about it? (64)

[Note—In Ram Charit Manas, Parvati tells the seven celestial sages, the Sapta-Rishis, the same thing in Baal Kand, from Chaupai line no. 5 that precedes Doha no. 80—to Chaupai line no. 6 that precedes Doha no. 81. Briefly Parvati tells the sages that whatever they have said about Shiva not being a proper groom for her is true, but she will not change her views and determination. Yes, Vishnu is a treasury of good virtues, and Shiva is just the opposite, but what can one do if one's heart has fallen in love for someone. She said that she has lost herself to Shiva, and it is a waste of time and energy trying to persuade her any longer. If they are so much interested in finding a wonderful bride for Vishnu then surely there is no dearth for one, and that therefore they should please leave her alone.

Parvati tells her mother and friend the same thing when they started lamenting and wailing upon learning the sort of marriage party that has arrived, with the groom surrounded by ghosts, himself being naked with ash smeared all over his body, and wearing serpents and skulls as ornaments. At that she assuaged their feelings and told them not to get upset. Because if it is written in her destiny that her husband would be eccentric, can they or anybody else change it? So why lament and create a scene unnecessarily. Refer: Ram Charit Manas, Baal Kand, from Chaupai line no. 6 that precedes Doha no. 96—to the Chanda that precedes Doha no. 97.]

को करि बादु बिबादु बिषादु बढावइ ।  
मीठ काहि कबि कहहिं जाहि जोइ भावइ ।।65 ।।  
भइ बड़ि बार आलि कहूँ काज सिधारहिं ।  
बकि जनि उठहिं बहोरि कुजुगुति सवौरहिं ।।66 ।।

kō kari bādu bibādu biṣādu baḥāva'i.  
mīṭha kāhi kabi kahahiṁ jāhi jō'i bhāva'i. 65.  
bha'i baḍi bāra āli kahum̐ kāja sidhārahiṁ.  
baki jani uṭhahiṁ bahōri kujuguti savām̐rahiṁ. 66.



65-66. Who would like to enhance one's miseries and destroy one's peace of mind by allowing oneself to get involved in futile, pointless and acrimonious debates and discussions? What is the use? Why don't you leave me alone?

The poets and bards have the habit of praising someone whom they like, and denounce others who are not to their liking. But how does it matter; this is their personal opinion.

[That is, whatever is liked by someone is dear, pleasant, compatible and sweet for him notwithstanding its merit or demerits. Therefore, there is no point in debating this issue any further. Whether I will be happy marrying Shiva or suffer for the rest of my life is a personal issue with me; why are you and the rest of the world so worried and concerned, especially when I don't like this discussion.

It is natural for an advocate to sing the glories of his client, whether the latter is worthy of such praise or not. It's a part of their profession. Likewise, the bards and poets are inclined to raise to the heaven their patrons who have engaged them, no matter if the concerned patron is not even worth the while paying any attention. This seems to be the case with you. You are criticizing Lord Shiva because you may not be pleased with him, or he may not have done your bidding at some point of time. So you want to avenge it. I request you to please go away from here and stop nagging me further.]' (65)

Then Parvati turned to her companion once again and said, 'Oh friend! Tell him that it is getting late and he should proceed to his other destination. Look, let him not think of some other mischief or lecture me with some new illogical reasoning and utter some further nonsense. [I am fed up with him, so tell him to scoot from here.]' (66)

#### Shiva reveals himself

जनि कहहिं कछु बिपरीत जानत प्रीति रीति न बात की ।  
सिव साधु निंदकु मंद अति जोउ सुनै सोउ बड़ पातकी ।।  
सुनि बचन सोधि सनेहु तुलसी साँच अबिचल पावनो ।  
भए प्रगट करुनासिंधु संकरु भाल चंद सुहावनो ।। 8 ।।

jani kahahiṁ kachu biparīta jānata prīti rīti na bāta kī.  
siva sādhu nindaku manda ati jō'u sunai sō'u baṛa pātakī.  
suni bacana sōdhi sanēhu tulasī sām̐ca abicala pāvanō.  
bha'ē pragaṭa karunāsindhu saṅkaru bhāla canda suhāvanō. 8.

Chanda 8. What to say of courteous manners and a civilized way of talking about others, this fellow (the Batu) does not even know the essential etiquettes of talking with a stranger. [Parvati is chiding the Batu of talking irrelevant and irreverent things about Lord Shiva even though she has not asked him for his advice. Why is he thrusting himself upon her when she does not like to see his face and hear a single more word from him?]

He must not speak uninvited; he must abstain from saying uncivilised, impolite and unpleasant thing about others, especially Lord Shiva, and instead keep quiet. Those who criticise or speak ill of Shiva and saints are indeed very sinful, mean and lowly<sup>1</sup>. Anyone who hears that sort of mean talk is also very sinful himself. [Doesn't this fellow know this—that it is very sinful and unholy to speak bad about Lord Shiva who is

worshipped by even the Gods, and is honoured by them with the venerated title of being a 'Maha-deva', the Great God. Has this Batu lost his mind? In my opinion, it is not Shiva but this Batu who is crazy and eccentric because he is talking like one.]"

Tulsidas says that upon hearing these words, and recognising the genuineness and steadfastness of love, affection and devotion that Parvati had for her Lord Shiva, the Batu revealed his true form as Shiva himself, the Lord who is like an ocean of compassion, kindness and grace. The moon was adorning his forehead.

[As we have already read in Chanda no. 5, Shiva wanted to test the sincerity and integrity of Parvati himself, and so he assumed the form of a Batu, a celibate young Brahmin, and went to her. After telling Parvati all the negative things one never imagine that a prospective groom will have, and then discovering her steadfastness and devotion for Shiva, the Lord was completely satisfied. So he revealed himself to Parvati.] (8)

[Note—<sup>1</sup>It is sinful to hear Lord Vishnu (Hari) and Lord Shiva (Har) being criticized; it is like killing a cow which is an unpardonable sin—refer: Ram Charit Manas, Lanka Kand, Chaupai line no. 2 that precedes Doha no. 32 where Angad, the emissary of Lord Ram, became very angry when Ravana, the demon king of Lanka, began criticizing Lord Ram who was an incarnation of Lord Vishnu.

Again it is said in Ram Charit Manas, Uttar Kand, Chaupai line no. 23 and 26 that precede Doha no. 121 that those who criticize their Guru (teacher) and Har (Shiva) become a frog in their next birth (life), and those who criticize saints become an owl respectively.]

सुंदर गौर सरीर भूति भलि सोहइ ।  
लोचन भाल बिसाल बदन मन मोहइ ।। 67 ।।  
सैल कुमारी निहारि मनोहर मूरति ।  
सजल नयन हियँ हरषु पुलक तन पूरति ।। 68 ।।

sundara gaura sarīra bhūti bhali sōha'i.  
lōcana bhāla bisāla badanu mana mōha'i. 67.  
saila kumāri nihāri manōhara mūrati.  
sajala nayana hiyaṁ haraṣu pulaka tana pūrati. 68.

67-68. Ash was smeared on his beautiful and charming fair-complexioned body which looked most adorable. His eyes and forehead were broad, while the body enthralled and captivated the mind and heart (of his devotees by its charm and divine halo). (67)

Watching this magnificent image of Lord Shiva, the eyes of the daughter of the Mountain ('Sail Kumari') were filled with tears of exhilaration and ecstasy. Her heart was overwhelmed with joy, and her body was thrilled beyond description.

[She just could not believe her eyes at what she saw. It was astonishing for her to have Lord Shiva, the Lord of her dreams whom she admired and revered so much, standing before her himself, smiling lovingly and benevolently at her. She was amazed and stunned with disbelief.] (68).

पुनि पुनि करै प्रनामु न आवत कछु कहि ।  
देखौ सपन कि सौतुख ससि सेखर सहि ।। 69 ।।  
जैसें जनम दरिद्र महामनि पावइ ।

पेखत प्रगट प्रभाउ प्रतीति न आवइ ।।70।।

puni puni karai pranāmu na āvata kachu kahi.  
daikhaurṁ sapana ki sautukha sasi sēkhara sahi. 69.  
jaisēm janama daridra mahāmani pāva'i.  
pēkhata pragaṭa prabhā'u pratīti na āva'i. 70.

69-70. She repeatedly bowed before him. She could not speak a word (because she was so overwhelmed with joy and delight). She was wondering if what she saw was merely a dream, or was it in fact 'Shashi Shekhar' (i.e. Lord Shiva on whose forehead the moon is present) himself standing in front of her. (69)

Her amazement and joy at the sudden turn of events for good had made her stunned and dazed in astonishment just like a person who has been a pauper since birth suddenly finding a precious stone known as the 'Mahamani' (literally, the great gem; here meaning the magical gem that can convert anything into priceless jewel; or else it might also refer to the philosopher's stone that converts base metals into gold).

Such a person is absolutely dumbfounded and stares at the Mahamani in stunning disbelief, unable to realise that he is holding a stone that has magical powers, or that a stone as simple as the one he holds in his hand is ever capable of showing any sort of magical powers that are legendary and astounding. [That is, though Parvati is seeing Shiva standing right in front of her, she could not believe her eyes. She was dumbfounded and too stunned to react.] (70)

सुफल मनोरथ भयउ गौरि सोहइ सुठि ।  
घर ते खेलत मनहुँ अबहिं आई उठि ।।71।।  
देखि रूप अनुराग महेस भए बस ।  
कहत बचन जनु सानि सनेह सुधा रस ।।72।।

suphala manōratha bhaya'u gauri sōha'i suṭhi.  
ghara tē khēlata manahum' abahim ā'i uṭhi. 71.  
dēkhi rūpa anurāga mahēsa bha'ē basa.  
kahata bacana janu sāni sanēha sudhā rasa. 72.

71-72. The wishes of Gauri (Parvati) had been fulfilled. This achievement lifted her spirits to a new high, and made her look all the more charming and magnificent. It appears as if she has just arrived from her home to have some sort of game or sport. [That is, she seems healthy and cheerful. There was not a single sign of her doing any kind of severe Tapa or undergoing any kind of hardship associated with it. Prior to her meeting with Shiva, Parvati was lean and thin, being emaciated due to her long Tapa. But as soon as the Lord revealed himself before her, a magical change occurred in her as she regained her original beauty and charm.] (71)

Looking at her beauty and charm as well as her affection and sincerity, Mahesh (Lord Shiva) was captivated and enchanted by her, and he spoke to her affectionately with sweet words which were soaked in Amrit (or nectar). (72)

हमहि आजु लागि कनउड काहुँ न कीन्हेउ ।  
 पारबती तप प्रेम मोल मोहि लीन्हेउ ॥73॥  
 अब जो कहहु सो करउँ बिलंबु न एहिं घरी ।  
 सुनि महेस मृदु बचन पुलकि पायन्ह परी ॥74॥

hamahi āju lagi kana'uṛa kāhum' na kīnhē'u.  
 pārabatī tapa prēma mōla mōhi līnhē'u. 73.  
 aba jō kahahu sō kara'um' bilambu na ēhiṁ gharī.  
 suni mahēsa mṛdu bacana pulaki pāyanha parī. 74.

73-74. [Shiva said—] 'No one has made me feel so much indebted and obliged till date as you have. Oh Parvati, you have literally bought me over with your Tapa (austerities and penances) as well as with your profound and undiluted love and affection for me. I am indeed full of gratitude towards you. (73)

Now, whatever you say, I will do it instantly. There shall be no delay in it.'

Hearing such tender and sweet words of Mahesh (Shiva), Parvati was thrilled beyond measure, and she fell down at the Lord's feet. (74)

#### Parvati returns home

परि पायँ सखि मुख कहि जनायो आपु बाप अधीनता ।  
 परितोषि गिरिजहि चले बरनत प्रीति नीति प्रबीनता ॥  
 हर हृदयँ धरि घर गौरि गवनी कीन्ह बिधि मन भावनो ।  
 आनंदु प्रेम समाजु मंगल गान बाजु बधावनो ॥9॥

pari pāyam' sakhi mukha kahi janāyō āpu bāpa adhīnatā.  
 paritōṣi girijahi calē baranata prīti nīti prabīnatā.  
 hara hṛdayam' dhari ghara gauri gavanī kīnha bidhi mana bhāvanō.  
 ānandu prēma samāju maṅgala gāna bāju badhāvanō. 9.

Chanda 9. She (Parvati) fell down at Lord Shiva's feet and through her companion informed him about her dependence on her father. [Parvati told Lord Shiva that at present she has to obey her parents, and thus the Lord must follow tradition by approaching them in order to marry her. She cannot marry him directly against tradition and established norms. It will be unrighteous and unethical for her as well as for the Lord.]

Then Lord Shiva reassured Girija (Parvati, the daughter of the Mountain) that he will do whatever is needed to fulfill her wishes, and then went away, lauding and praising her immaculate virtues, glories and wisdom.

[Shiva praised her virtuousness as she maintained her dignity by not speaking to a stranger directly but through the medium of a friend, which was in accordance to tradition. Then, she showed respect to her parents and did not directly marry her or propose to him, again to conform to tradition. Had she wanted, she could have done so because she had done severe Tapa precisely for this purpose.]

Meanwhile, Gauri (Parvati) too went home with Har (Shiva) enshrined in her heart. The creator did everything as per her wishes. The happy turn of events made the

people (of her native place, the mountain kingdom) exult in joyous abundance. Their love and respect for her increased manifold. Auspicious, congratulatory and felicitous songs were sung and complimentary music was played spontaneously everywhere. (9)

### Shiva prepares for marriage

सिव सुमिरे मुनि सात आइ सिर नाइन्हि ।  
कीन्ह संभु सनमानु जन्म फल पाइन्हि ।। 75 ।।  
सुमिरहिं सकृत तुम्हहि जन तेइ सुकृती बर ।  
नाथ जिन्हहि सुधि करिअ तिनहिं सम तेइ हर ।। 76 ।।

siva sumirē muni sāta ā'i sira nā'inhi.  
kīnha sambhu sanamānu janma phala pā'inhi. 75.  
sumirahiṁ sakṛta tumhahi jana tē'i sukr̥tī bara.  
nātha jinhahi sudhi kari'a tinahiṁ sama tē'i hara. 76.

75-76. Shiva remembered (i.e. summoned) the seven celestial sages called Saptarishis. They came and bowed before him. Shiva showed great respect to them and they too felt rewarded on having his divine vision. (75)

Then the sages said, 'Those who happen to remember you even once are deemed to be the best amongst the noble and virtuous ones. Oh Lord! Oh Har (Shiva)! Anyone who is remembered by you is fortunate and becomes honourable himself. [That is, anyone who you remember is lucky and fortunate because you are known to be a renunciate who has no desire and no wish of any kind. So the fact that you wished to meet us makes us very happy. It has given us a rare chance to have your holy vision.] (76)

[Note—The 7 celestial sages are—Kashyap, Atri, Jamdgni, Vishwamitra, Vashistha, Bharadwaj and Gautam.]

सुनि मुनि बिनय महेस परम सुख पायउ ।  
कथा प्रसंग मुनीसन्ह सकल सुनायउ ।। 77 ।।  
जाहु हिमाचल गेह प्रसंग चलायहु ।  
जौं मन मान तुम्हार तौ लगन धरायहु ।। 78 ।।

sunī muni binaya mahēsa parama sukha pāya'u.  
kathā prasaṅga munīsanha sakala sunāya'u. 77.  
jāhu himācala gēha prasaṅga calāyahu.  
jaur̥n mana māna tumhāra tau lagana dharāyahu. 78.

77-78. Hearing these words of the (seven celestial) sages, Mahesh (Shiva) felt very happy and contented. He narrated to them the entire episode pertaining to Parvati's severe Tapa and his conversation with her. (77)

Then he requested them, 'All of you go to the household of Himachal (father of Parvati, Himwan) and raise the topic of her marriage with me. If you find that everything

is favourable and in accordance with your wishes, then you can decide on an auspicious date for the marriage ceremony.' (78)

[Note—In Ram Charit Manas also, Lord Shiva has summoned these sages and asked them to go the parents of Parvati with the marriage proposal. Refer: Ram Charit Manas, Baal Kand, Chaupai line no. 7 that precedes Doha no. 89, and Chaupai line nos. 1-7 that precedes Doha no. 91.]

अरुंधती मिलि मनहिं बात चलाइहि ।  
नारि कुसल इहिं काज काजु बनि आइहि ।।79 ।।  
दुलहिनि उमा ईसु बरु साधक ए मुनि ।  
बनिहि अवसि यहु काजु गगन भइ अस धुनि ।।80 ।।

arundhatī mili manahim bāta calā'ihī.  
nāri kusala ihm kāja kāju bani ā'ihī. 79.  
dulahini umā īsu baru sādḥaka ē muni.  
banihi avasi yahu kāju gagana bha'i asa dhuni. 80.

79-80. It was decided that Arundhati (wife of sage Vashistha) shall meet Maina (the mother of Parvati) and raise the topic of Parvati's marriage. Ladies are usually expert in this job. So the things will be sorted out favourably. (79)

Uma (Parvati) is the bride, Shiva is the groom, and these sages are the various spiritual aspirants or seekers. Hence, this job can be easily done (i.e. accomplished and success can be easily achieved). A formless heavenly voice from the sky (the heavens) predicted success of this endeavour. (80)

भयउ अकनि आनंद महेस मुनीसन्ह ।  
देहिं सुलोचनि सगुन कलस लिँ सीसन्ह ।।81 ।।  
सिव सो कहेउ दिन ठाउँ बहोरि मिलनु जहँ ।  
चले मुदित मुनिराज गए गिरिबर पहाँ ।।82 ।।

bhaya'u akani ānanda mahēsa munīsanha.  
dēhim sulōcani saguna kalasa li'ēm' sisanha. 81.  
siva sō kahē'u dina ṭhā'um' bahōri milanu jaham'.  
calē mudita munirāja ga'ē giribara paham'. 82.

81-82. Hearing this mysterious voice from the sky (heavens), Lord Mahesh and sages felt very glad. Good omens were indicated by the following sign—women with beautiful eyes and having water filled pitchers on their heads were sighted. (81)

Shiva told the sages the place and time where their next meeting can be held. Then those sages cheerfully went to the king of mountains, Giribar (the father of Parvati; Himwan). (82)

### Marriage of Shiva and Parvati finalised

गिरि गेह गे अति नेहँ आदर पूजि पहुँनाई करी ।

घरवात घरनि समेत कन्या आनि सब आगें धरी ।।  
 सुखु पाइ बात चलाई सुदिन सोधाइ गिरिहि सिखाइ कै ।  
 रिषि सात प्रातहिं चले प्रमुदित ललित लगन लिखाइ कै ।।10 ।।

giri gēha gē ati nēham' ādara pūji pahum'nā'ī karī.  
 gharavāta gharani samēta kan'yā āni saba āgēm dharī.  
 sukhu pā'i bāta calā'i sudina sōdhā'i girihi sikhā'i kai.  
 riṣi sāta prātaḥim calē pramudita lalita lagana likhā'i kai. 10.

Chanda 10. When the seven celestial sages went to the household of Giri (the father of Parvati, the Mountain known as 'Himwan'), the latter most reverentially and affectionately worshipped and welcomed them. He was accompanied by his wife (Maina) and daughter (Parvati).

The king brought everything that was needed to welcome the revered sages, and placed these things before them. Then the topic of marriage was raised in a cheerful and pleasant atmosphere. An auspicious day for the formalizing of the marriage was determined, and the next morning the sages happily made their departure with the elegant marriage invitation containing the auspicious date written in it. (10)

#### Celebrations and preparations in Parvati's household

बिप्र बृंद सनमानि पूजि कुल गुर सुर ।  
 परेउ निसानहिं घाउ चाउ चहुँ दिसि पुर ।।83 ।।  
 गिरि बन सरित सिंधु सर सुनइ जो पायउ ।  
 सब कहँ गिरिबर नायक नेवत पठायउ ।।84 ।।

bipra br̥nda sanamāni pūji kula gura sura.  
 parē'u nisānahim ghā'u cā'u cahum' disī pura. 83.  
 giri bana sarita sindhu sara suna'i jō pāya'u.  
 saba kham' giribara nāyaka nēvata paṭhāya'u. 84.

83-84. Himwan honoured the Brahmins and other elders. Then he worshipped the clan's Guru (moral preceptor) and the Gods. Musical drums were sounded, and there was a general atmosphere of cheerful excitement, of joy and celebration, in all the directions of the city. (83)

Mountains and hills, forests and gardens, rivers, streams and rivulets, seas, oceans and other large water-bodies, as well as the lakes and ponds—whosoever was heard of was sent an invitation by Giribar who was the best amongst the mountains.<sup>1</sup>

[The word 'Giribar' means the senior Mountain; the king of the mountains. It should be remembered that all these entities have been personified in this verse. It basically means that all the kings of these kingdoms were invited to the marriage of the daughter of their emperor, the king of Mountains, Himwan.] (84)

[Note—<sup>1</sup>Refer: Ram Charit Manas, Baal Kand, Chaupai line nos. 3-6 that precede Doha no. 94.]

धरि धरि सुंदर बेष चले हरषित हिउँ ।  
 चवँर चीर उपहार हार मनि गन लिउँ ।।85 ।।  
 कहेउ हरषि हिमवान बितान बनावन ।  
 हरषित लगीं सुआसिनि मंगल गावन ।।86 ।।

dhari dhari sundara bēṣa calē haraṣita hi'ēm̃.  
 cavam̃ra cīra upahāra hāra mani gana li'ēm̃. 85.  
 kahē'u haraṣi himavāna bitāna banāvana.  
 haraṣita lagīm̃ su'āsini maṅgala gāvana. 86.

85-86. All of them assumed beautiful forms and started off to attend the marriage with a cheerful mind and exhilarated heart, taking along with them gifts such as ceremonial whisks, garments and robes, garlands and necklaces, and gems and jewels. (85)

Himwan delightedly ordered expert artisans to construct the 'Mandap' (a ceremonial canopy under which the marriage ceremony was to be formalised)<sup>1</sup>, while married girls began singing auspicious and celebratory songs suitable for the occasion<sup>2</sup>. (86)

[Note—<sup>1</sup>Refer: Ram Charit Manas, Baal Kand, Chaupai line no. 2 that precedes Doha no. 94.

<sup>2</sup>Refer: Ram Charit Manas, Baal Kand—(i) Chaupai line no. 2 that precedes Doha no. 96; (ii) Chaupai line nos. 2-3 that precedes Doha no. 99.]

तोरन कलस चवँर धुज बिबिध बनाइन्हि ।  
 हाट पटोरन्हि छाये सफल तरु लाइन्हि ।।87 ।।  
 गौरी नैहर केहि बिधि कहहु बखानिय ।  
 जनु रितुराज मनोज राज रजधानिय ।।88 ।।

tōrana kalasa cavam̃ra dhuja bibidha banā'inhi.  
 hāṭa paṭōranhi chāya saphala taru lā'inhi. 87.  
 gaurī naihara kēhi bidhi kahahu bakhāniya.  
 janu riturāja manōja rāja rajadhāniya. 88.

87-88. Different varieties of colourful buntings, festoons, ceremonial pots and pitchers, whisks, flags and standards were made and put up all over the place to decorate the entire area (as well as the city) to give it a festive look. The market places were covered with silk cloth, and fruit trees were planted by the side of the roads here and there, everywhere.<sup>1</sup> (87)

Say, how can one describe the parent's place of Gauri (Parvati)? It resembled the capital cities of Basant (the spring season) and Kamdeo-cupid.

[That is, the entire city was decorated and decked up fabulously. It looked magnificent and even the Gods may have been stunned by its charm. It is expected to be so—because the Mother Goddess had taken birth in this city.]<sup>2</sup> (88)

[Note—<sup>1</sup>Refer: Ram Charit Manas, Baal Kand, from Chaupai line no. 4 that precedes Doha no. 287—to Chaupai line no. 3 that precedes Doha no. 289 which describe in detail



how the city is decorated on the occasion of a royal marriage. In this case however, the occasion is the marriage of Lord Ram with Sita.

<sup>2</sup>Refer: Ram Charit Manas, Baal Kand—(i) Chaupai line no. 7 that precedes Doha no. 65; (ii) Doha no. 94 along with its preceding Chaupai line nos. 7-8 and the Chanda that accompanies them.]

जनु राजधानी मदन की बिरची चतुर बिधि और हीं ।  
रचना बिचित्र बिलोकि लोचन बिथकि ठौरहिं ठौर हीं ।।  
एहि भाँति ब्याह समाज सजि गिरिराजु मगु जोवन लगे ।  
तुलसी लगन लै दीन्ह मुनिन्ह महेस आनँद रँग मगे ।।11।।

janu rājadhānī madana kī biracī catura bidhi aura hīm.  
racanā bicitra bilōki lōcana bithaki ṭaurahim ṭaura hīm.  
ēhi bhāmṭi byāha samāja saji girirāju magu jōvana lagē.  
tulasī lagana lai dīnha muninha mahēsa ānamḍa raṁḡa magē. 11.

Chanda 11. It looked as if the creator had crafted the capital of Kamdeo-cupid with special care, diligence and expertise so that it was different from other capital cities. The eyes seem to be transfixed anywhere it went to behold its strange, fascinating and magnificent construction.

In this way, Giriraj (Parvati's father) completed all the formalities and collected all the accoutrements necessary for the marriage ceremony, and waited for the arrival of the groom's party.

Tulsidas says that the seven celestial sages (the Sapta-rishis) brought the 'Lagan Patrika'—the invitation card formally containing the marriage proposal as well as the auspicious date, time and venue for the formalization of the marriage, and gave it to Mahesh (Shiva). (11)

#### Preparation of the Groom's Party

बेगि बोलाइ बिरंछि बचाइ लगन जब ।  
कहेन्हि बिआहन चलहु बुलाइ अमर सब ।।89।।  
बिधि पठए जहँ तहँ सब सिव गन धावन ।  
सुनि हरषहिं सुर कहहिं निसान बजावन ।।90।।

bēgi bōlā'i biran̄ci bacā'i lagana jaba.  
kahēnhi bi'āhana calahu bulā'i amara saba. 89.  
bidhi paṭha'ē jaham̄' taham̄' saba siva gana dhāvana.  
suni haraṣahim̄ sura kahahim̄ nisāna bajāvana. 90.

89-90. Then Shiva immediately called Brahma (the patriarch of the Gods) and made him read the marriage invitation. Then the latter asked him to summon and collect all the Gods and start preparing for the marriage ceremony. (89)

He sent Shiva's followers as messengers in all the directions. Hearing this, the Gods were exhilarant, and they ordered drums to be played to celebrate the good news.<sup>1</sup> (90)

[Note—<sup>1</sup>Refer: Ram Charit Manas, Baal Kand, Chaupai line no. 6 that precedes Doha no. 89.]

रचहिं बिमान बनाइ सगुन पावहिं भले ।  
निज निज साजु समाजु साजि सुरगन चले ।।91।।  
मुदित सकल सिव दूत भूत गन गाजहिं ।  
सूकर महिष स्वान खर बाहन साजहिं ।।92।।

racahiṁ bimāna banā'i saguna pāvahiṁ bhalē.  
nija nija sāju samāju sāji suragana calē. 91.  
mudita sakala siva dūta bhūta gana gājahiṁ.  
sūkara mahiṣa svāna khara bāhana sājahim. 92.

91-92. They got their air-vehicles decorated and readied. Many auspicious signs occurred at that time. In this way, the Gods prepared themselves and set off to join the marriage party of Lord Shiva.<sup>1</sup> (91)

The followers of Shiva as well as other ghosts, phantoms etc. were thundering with joy and exhilaration. They decorated the various mounts such as pigs, buffaloes, dogs, donkeys etc. (for the marriage party).<sup>2</sup> (92)

[Note—<sup>1</sup>Refer: Ram Charit Manas, Baal Kand, Doha no. 91, and Chaupai line nos. 7-8 that precede Doha no. 92.

<sup>2</sup>Refer: Ram Charit Manas, Baal Kand, Doha no. 93 along with its preceding Chaupai line nos. 6-8 and the Chanda that accompanies them.]

नाचहिं नाना रंग तरंग बढ़ावहिं ।  
अज उलूक बृक नाद गीत गन गावहिं ।।93।।  
रमानाथ सुरनाथ साथ सब सुर गन ।  
आए जहँ बिधि संभु देखि हरषे मन ।।94।।

nācahiṁ nānā raṅga taraṅga baṛhāvahiṁ.  
aja ulūka br̥ka nāda gīta gana gāvahiṁ. 93.  
ramānātha suranātha sātha saba sura gana.  
ā'ē jaham' bidhi sambhu dēkhi haraṣē mana. 94.

93-94. They danced in merriment in myriad of ways, enhancing the atmosphere of joy and celebrations that pervaded everywhere. Goats, owls and wolves rejoiced and spoke excitedly in their own tongues, while Shiva's followers happily sang songs of felicitation and ceremony. (93)

Laxmi's Lord (Vishnu) and the king of Gods (Indra), along with all other Gods, came to the place where Shiva and Brahma were already assembled to join the marriage party. They all felt very delighted in their hearts.<sup>1</sup> (94)

[Note—<sup>1</sup>Refer: Ram Charit Manas, Baal Kand—(i) Doha no. 92 along with its preceding Chaupai line nos. 7-8; (ii) Chaupai line no. 2 that precedes Doha no. 93.]

#### Departure of the groom's party for the bride's home

मिले हरिहिं हरु हरषि सुभाषि सुरेसहि ।  
 सुर निहारि सनमानेउ मोद महेसहि ॥95॥  
 बहु बिधि बाहन जान बिमान बिराजहिं ।  
 चली बरात निसान गहागहा बाजहिं ॥96॥

milē harihiṁ haru haraṣi subhāṣi surēsahi.  
 sura nihāri sanamānē'u mōda mahēsahi. 95.  
 bahu bidhi bāhana jāna bimāna birājahiṁ.  
 calī barāta nisāna gahāgaha bājahiṁ. 96.

95-96. Har (Shiva) welcomed the Gods as they assembled at his abode to join his marriage party which was about to embark on the journey to the bride's place. Shiva spoke sweetly with the king of Gods (Indra), and he then met Hari (Vishnu). Thereafter, he affectionately saw (i.e. made eye contact with) other assembled Gods as a gesture of welcome and respect. This gathering caused immense delight to Mahesh (Shiva).<sup>1</sup> (95)

Many types of mounts, vehicles and air-chariots of all denominations belonging to the different Gods were present on the occasion.

The groom's party finally made its departure for the bride's place with musical instruments such as kettle-drums etc. playing loudly and enthusiastically. (96)

[Note—<sup>1</sup>Refer: Ram Charit Manas, Baal Kand, Chaupai line nos. 7-8 that precede Doha no. 92.]

बाजहिं निसान सुगान नभ चढ़ि बसह बिधुभूषन चले ।  
 बरषहिं सुमन जय जय करहिं सुर सगुन सुभ मंगल भले ॥  
 तुलसी बराती भूत प्रेत पिसाच पसुपति सँग लसे ।  
 गज छाल ब्याल कपाल माल बिलोकि बर सुर हरि हँसे ॥12॥

bājahiṁ nisāna sugāna nabha caḍhi basaha bidhubhūṣana calē.  
 baraṣahiṁ sumana jaya jaya karahiṁ sura saguna subha maṅgala bhalē.  
 tulasī barātī bhūta prēta pisāca pasupati saṁga lasē.  
 gaja chāla byāla kapāla māla bilōki bara sura hari haṁsē. 12.

Chanda 12. The sky reverberated with the sound of the kettle-drums being played loudly as well as the from the sound of melodious songs having sweet lyrics that were being sung everywhere in this world.

Shiva—for whom the moon is an ornament of the head—rode a bull (known as the Nandi). The Gods enthusiastically applauded and praised Shiva as they showered flowers upon him, while good omens heralding good luck and auspiciousness began to happen.

Tulsidas says that ghosts, spirits and phantoms made up the groom's party. Seeing 'Pashupati' (literally, the lord of animals and non-humans) adorned with an elephant skin, serpents wrapped around his body and a garland/necklace of skulls hanging from his neck, the Gods and Hari (Vishnu) began to laugh (at such a strange groom).<sup>1</sup> (Chanda no. 12)

[Note—<sup>1</sup>Refer: Ram Charit Manas, Baal Kand, from Chaupai line no. 8 that precedes Doha no. 92—to Chaupai line no. 1 that precedes Doha no. 94.]

### Merry making on the way

बिबुध बोलि हरि कहेउ निकट पुर आयउ ।  
 आपन आपन साज सबहिं बिलगायउ ।।97 ।।  
 प्रमथनाथ के साथ प्रमथ गन राजहिं ।  
 बिबिध भौंति मुख बाहन बेष बिराजहिं ।।98 ।।

bibudha bōli hari kahē'u nikaṭa pura āya'u.  
 āpana āpana sāja sabahim bilagāya'u. 97.  
 pramathanātha kē sātha pramatha gana rājahim.  
 bibidha bhāmṭi mukha bāhana bēṣa birājahim. 98.

97-98. Hari (Vishnu) summoned the Gods and advised them—'We have arrived near the city (of the bride). Hence, all of you should segregate yourselves and your companions into separate groups.'<sup>1</sup> (97)

Presently, the ghosts and the phantoms look stunning in the company of their Lord (i.e. Lord Shiva). They present an awesome sight—having all sorts of unconventional faces, clothes, ornamentations, vehicles and mounts.<sup>2</sup> [That is why Vishnu asked the Gods to separate themselves from Shiva's group which is very odd and fear-inspiring. The Gods and their retinue had charming forms while Lord Shiva and his companions had all the oddities one can ever imagine to be present in a groom—there were ghosts and phantoms to accompany Lord Shiva, and he himself was attired in an elephant skin, was wrapped by serpents, had a necklace of skulls and got ash smeared all over his naked body. It was a time of rejoicing and merry-making, so when Lord Vishnu asked the Gods to separate themselves from the party of Lord Shiva he did not mean any slight to Shiva but was done in jest.] (98)

[Note—<sup>1</sup>Refer: Ram Charit Manas, Baal Kand, Doha no. 92, and Chaupai line nos. 1-3 that precede Doha no. 93.

<sup>2</sup>Refer: Ram Charit Manas, Baal Kand, from Chaupai line no. 4 that precedes Doha no. 93—to Chaupai line no. 1 that precedes Doha no. 94.]

कमठ खपर मढ़ि खाल निसान बजावहिं ।  
 नर कपाल जल भरि—भरि पिअहिं पिआवहिं ।।99 ।।  
 बर अनुहरत बरत बनी हरि हँसि कहा ।  
 सुनि हियँ हँसत महेस केलि कौतुक महा ।।100 ।।

kamaṭha khapara maḍhi khāla nisāna bajāvahiṃ.  
 nara kapāla jala bhari-bhari pi'ahiṃ pi'āvahiṃ. 99.  
 bara anuḥarata barata banī hari haṃṣi kahā.  
 suni hiyaṃ haṃṣata mahēsa kēli kautuka mahā. 100.

99-100. They (the companions of Lord Shiva) used the hollowed-out shell of tortoise with a hide (skin) stretched taut across it as drums to play music with. They filled the upturned skulls of humans with water and used them as a cup to drink water from, and asked others to drink from it too. (99)

Hari (Lord Vishnu) laughed at the funny sight and said jokingly that the marriage party was compatible with the nature and temperament of the groom<sup>1</sup>. [This is because Lord Shiva is the Lord of ghosts and phantoms, and he lives an austere life like that of a mendicant or hermit who is accustomed to living simply and without pomp and pretensions.]

Hearing this, Mahesh (Lord Shiva) also laughed internally, and felt cheerful in his heart<sup>2</sup>. [That is, Lord Shiva did not mind the jokes cracked by Vishnu, but rather enjoyed the satirical comments, taking it in good humour and in his stride. Shiva knew that Lord Vishnu had great affection and respect for him, and it is usual for close friends to tease the groom during marriage ceremonies. So, Shiva also enjoyed Vishnu's sarcastic comments instead of feeling hurt or offended by them.]

In this way, there was a spectacle of fun, jest and merry-making as the members of the marriage party poked fun at the groom and his attendants as they wended their way cheerfully to the bride's place. (100)

[Note—<sup>1</sup>Refer: Ram Charit Manas, Baal Kand, Chaupai line no. 1 that precedes Doha no. 94.

<sup>2</sup>Refer: Ram Charit Manas, Baal Kand, Chaupai line no. 3 that precedes Doha no. 93.]

#### Arrival of the marriage party at the bride's place

बड़ बिनोद मग मोद न कछु कहि आवत ।  
 जाइ नगर नियरानि बरात बजावत ॥101॥  
 पुर खरभर उर हरषेउ अचल अखंडलु ।  
 परब उदधि उमगेउ जनु लखि बिधु मंडलु ॥102॥

bara binōda maga mōda na kachu kahi āvata.  
 jā'i nagara niyarāni barāta bajāvata. 101.  
 pura kharabhara ura haraṣē'u acala akhaṇḍalu.  
 paraba udadhi umagē'u janu lakhi bidhu maṇḍalu. 102.

101-102. There is a lot of fun and merry-making en-route to the bride's place. One cannot describe/narrate the joys and happiness of that time. The marriage party arrived near the city to the accompaniment of music and singing of songs. (101)

There was a noisy tumult in the city and the whole of the mountain kingdom erupted with exhilaration and joy.<sup>1</sup> It resembled the ocean which heaves and surges ahead on watching a full moon. (102)

[Note—<sup>1</sup>Refer: Ram Charit Manas, Baal Kand, Chaupai line no. 1 that precedes Doha no. 95.]

Shock waves in the city upon seeing Shiva and his companions

प्रमुदित गे अगवान बिलोकि बरातहि ।  
 भभरे बनइ न रहत न बनइ परातहि ।।103 ।।  
 चले भाजि गज बाजि फिरहिं नहिं फेरत ।  
 बालक भभरि भुलान फिरहिं घर हेरत ।।104 ।।

pramudita gē agavāna bilōki barātahi.  
 bhabharē bana'i na rahata na bana'i parātahi. 103.  
 calē bhāji gaja bāji phirahim nahim phērata.  
 bālaka bhabhari bhulāna phirahim ghara hērata. 104.

103-104. Those who were assigned with the duty to welcome the marriage party came forward cheerfully, but when they saw the party they became horrified. At that time they were in a fix—they could not decide whether to stay or run away. (103)

The elephants and horses (of the welcoming party that was sent to receive the guests) ran away terrified (upon seeing the ghosts and phantoms in Shiva's party), and they could not be controlled. Even the children lost their nerves and ran away. They lost their way back home, so much shocked they were at the fearful sight of ghosts and phantoms that consisted of Shiva's party. [It was a staggering and awesome sight. The children were terrified; they ran back to their homes but lost the way in the melee and hurry.]<sup>1</sup> (104)

[Note—<sup>1</sup>Refer: Chanda no. 7 above.

The frightening scenario is described in Ram Charit Manas, Chaupai line nos. 1-8 and Chanda that precede Doha no. 95. Let us see what happened:

“When the groom's (Shiva's marriage) party arrived near the city (of the bride, Parvati), there was a joyous tumult in it, and this increased its charm and vibrancy. Those who were assigned the task of receiving and welcoming the groom's party arranged all the necessary paraphernalia and went out to receive the guests. (1-2). When they saw the Gods and their companions they felt very happy, and this happiness increased manifold when they saw Lord Vishnu with his retinue. [The Gods and Lord Vishnu led the marriage party.] But as soon as they saw the groom and his unconventional party (consisting of ghosts, spirits, phantoms etc.), they were horrified, and the animals they rode (such as elephants, horses, bulls etc.) ran away terrified. (3-4). Some amongst the group who were older in age gathered courage and remained there, but youngersters were so scared at the sight that all of them ran away from there and entered the city. When these youngsters reached home, their parents asked them what happened. They answered with a trembling body—‘What can we say; we don't know what to say. Is this a marriage party or the army of the God of Death? The groom (Shiva) is crazy and he rides a bull. He is adorned with serpents, skulls and ash (of the fire sacrifice which he has smeared all over his body). (5-8). Ash is smeared all over the groom's body. His ornaments consist of

serpents and skulls. He is naked, has thick matted hairs on his head, and he looks extremely horrifying. He is accompanied by male and female ghosts, spirits, phantoms, hobgoblins and ogres with terrible faces and mouths. The sight is so chilling that anyone who does not die out of shock is really lucky, and only such survivors would be able to see Parvati's marriage. [In other words, the groom and his companions are so terrifying and scaring that people will either run away or die due to fear. Who will go and witness such a marriage; who wants to die?]' The boys spread this word in each household where they ran for safety. (Chanda that precedes Doha no. 95)"]

दीन्ह जाइ जनवास सुपास किए सब ।  
घर घर बालक बात कहन लगे तब ॥105 ॥  
प्रेत बेताल बराती भूत भयानक ।  
बरद चढ़ा बर बाउर सबइ सुबानक ॥106 ॥

dīnha jā'i janavāsa supāsa ki'ē saba.  
ghara ghara bālaka bāta kahana lagē taba. 105.  
prēta bētāla barātī bhūta bhayānaka.  
barada carḥā bara bā'ura saba'i subānaka. 106.

105-106. The royal heralds of the king of the mountains who were dispatched to receive the marriage party gave proper lodging to the arriving guests, providing them with all possible worldly comforts while they stayed at the bride's place during the marriage ceremony.<sup>1</sup>

Meanwhile, all the children reached their homes excitedly, shouting and gesticulating wildly and deliriously— (105)

'The marriage party is made up of terrible ghosts, spirits and phantoms while the groom himself appears to be funny, quirky and crazy as he rides on the bull. The entire entourage is as terrible and horrifying as the groom himself.'<sup>2</sup> (106)

[Note—<sup>1</sup>Refer: Ram Charit Manas, Baal Kand, Chaupai line no. 1 that precedes Doha no. 96.

<sup>2</sup>Refer: Ram Charit Manas, Baal Kand, Chaupai line nos. 6-8 and Chanda that precede Doha no. 95.]

कुसल करइ करतार कहहिं हम साँचिअ ।  
देखब कोटि बिआह जिअत जौं बाँचिअ ॥107 ॥  
समाचार सुनि सोचु भयउ मन मयनहिं ।  
नारद के उपदेस कवन घर गे नहिं ॥108 ॥

kusala kara'i karatāra kahahim hama sāmci'a.  
dēkhaba kōṭi bi'āha ji'ata jaurm bāmci'a. 107.  
samācāra suni sōcu bhaya'u mana mayanahim.  
nārada kē upadēsa kavana ghara gē nahim. 108.

107-108. We are telling the truth—God bless us; if we survive, we will see thousands of (i.e. countless other) marriages. (107)

When Maina (the mother of Parvati) heard this shocking news, she was very dismayed and worried. She thought to herself pensively that no household has ever been spared from ruin if it relied on the advice of sage Narad.<sup>1</sup>

[It was Narad who had told Parvati that it is written in her destiny that she would have a crazy person as her husband. He had also advised her that this crazy husband will be no ordinary one, but Lord Shiva, the Great God. So she need not worry. But in order to attain Shiva she needed to do severe form of Tapa. When Parvati's mother has expressed her dismay and reservation at that time, her husband, the king of mountains, Himwan, had assured her that Narad never speaks lie, and if it is written in their daughter's destiny that she will get Shiva as her husband then there is no point in lamenting and regretting because whatever the Creator has already written can't be now erase. Maina, the mother, forgot all of this, and when she heard of the sort of groom that has come to marry her beloved daughter she started wailing and lamenting<sup>2</sup>.

When Maina wailed, Parvati comforted her bravely, saying almost the same thing that her father had told her mother earlier. She in effect told her mother that if it is destined that she is to marry a crazy groom, can she change what the Creator has fixed for her? So she must act wisely like a grown-up, and stop lamenting and grieving when the marriage party is at the door. It will be highly absurd and laughable to throw tantrums now.<sup>3</sup>] (108)

[Note—<sup>1</sup>Refer: Ram Charit Manas, Baal Kand, from Chaupai line no. 6 that precedes Doha no. 96—to Chaupai line no. 4 that precedes Doha no. 97.

Refer also to Chanda no. 13 below.

<sup>2</sup>Refer: Ram Charit Manas, Baal Kand, from Chaupai line no. 2 that precedes Doha no. 71—to Chaupai line no. 4 that precedes Doha no. 72.

<sup>3</sup>Ram Charit Manas, Baal Kand, Chaupai line nos. 5-8 and the Chanda that precede Doha no. 97]

घर घाल चालक कलह प्रिय कहियत परम परमारथी ।  
तैसी बरेखी कीन्हि पुनि मुनि सात स्वारथ सारथी ।।  
उर लाइ उमहि अनेक बिधि जलपति जननि दुख मानई ।  
हिमवान कहेउ इसान महिमा अगम निगम न जानई ।।13।।

ghara ghāla cālaka kalaha priya kahiyata parama paramārathī.  
taisī barēkhī kīnhi puni muni sāta svāratha sārathī.  
ura lā'i umahi anēka bidhi jalapati janani dukha māna'ī.  
himavāna kahē'u isāna mahimā agama nigama na jāna'ī. 13.

Chanda 13. Narad is said to be a great well-wisher and benefactor of all, but in practice he ruins households, is clever and cunning, wicked and mischievous. Even the seven sages (see verse 75) were similarly crooked and self-serving; they talked about the marriage in the same clever vein (i.e. they spoke half truths and did not divulge the negative traits of the groom to us). [This refers to the seven celestial sages, known as the Sapta-rishis, coming to Himwan with the marriage proposal of Lord Shiva sent on his behalf by the Creator, Brahma, as his guardian. They painted a rosy picture of the groom as being a great God whose proposal is sent by none other than Brahma, the patriarch of creation. What more can a girl's parents want—that were excited at the prospect of their



daughter getting married to the senior most God, Lord Shiva. She was deemed to be very lucky and privileged.]<sup>1</sup>

In this fashion, the mother felt forlorn and dismayed beyond measure. She clasped Uma (Parvati) to her bosom and lamented gravely in various ways.<sup>2</sup>

Then Himwan (father of Parvati) consoled and comforted her by saying that even the Vedas are unable to fathom the greatness and glories of the Lord (Shiva). [And therefore, she must not feel contrite at all; there is no reason why she should regret at Parvati having Shiva as her husband, for does she not know that Shiva is the Great God of creation, the 'Maha-deva', and it is the good fortune of their daughter that the Lord had accepted her hand in marriage, something that is rare and a privilege of sorts. So instead of complaining she should rejoice at the good fortune of the family that they have Lord Shiva as their groom and son-in-law.]<sup>3</sup> (Chanda no. 13)

[Note—<sup>1</sup>Refer: Ram Charit Manas, Baal Kand, Doha no. 90—to Chaupai line no. 7 that precedes Doha no. 92.

<sup>2</sup>Refer: Ram Charit Manas, Baal Kand, Chaupai line nos. 6-8 that precede Doha no. 96.

<sup>3</sup>In Ram Charit Manas, Himwan has comforted and reassured his wife Maina in Baal Kand, from Chaupai line no. 7 that precedes Doha no. 71—to Chaupai line no. 5 that precedes Doha no. 72.

But when Maina started lamenting once again when the marriage party arrived, it was Narad who came and explained everything to her—about the previous life of Parvati when she had sacrificed herself by burning her body in the fire sacrifice at her previous father's place when she discovered that Shiva was insulted by not being offered his share like any other God during that fire sacrifice, and at the time of death she had asked for a boon that she may be reunited with her eternal Lord, Lord Shiva. It is precisely this reason why the Creator had written in her destiny that she will marry Shiva because it is what she wanted. Therefore, no one should grieve or lament. She is being married off to the greatest God of creation and not to some ordinary god or some mad person. When Maina and the rest of the family heard this tale from Narad, all of them realised the truth, and the atmosphere changed immediately from one of sorrow and grief to that of rejoicing and joy.

This entire episode is narrated in Ram Charit Manas, Baal Kand, from Doha no. 97—to Doha no. 98.]

सुनि मैना भइ सुमन सखी देखन चली ।  
जहँ तहँ चरचा चलइ हाट चौहट गली ॥109॥  
श्रीपति सुरपति बिबुध बात सब सुनि सुनि ।  
हँसहिं कमल कर जोरि मोरि मुख पुनि पुनि ॥110॥

sunī mainā bha'i sumana sakhi dēkhana calī.  
jaham̐ taham̐ caracā cala'i hāṭa caihaṭa galī. 109.  
śrīpati surapati bibudha bāta saba suni suni.  
ham̐sahim̐ kamala kara jōri mōri mukha puni puni. 110.

109-110. Hearing these words, Maina felt comforted and reassured (because a father cannot speak and think ill of his beloved daughter, and if he says that their daughter is lucky to have Shiva as her groom, then surely it must be so).<sup>1</sup>

Her companions proceeded to have a glimpse (of the groom and his party). Everywhere—on the streets, in the lanes and by-lanes, in the market places and central squares—there was talk of the marriage party. (109)

Hearing all this murmuring, chatter and gossip, Sripati (Vishnu), Surpati (Lord of Gods—i.e. Indra) and other Gods laughed repeatedly with their heads turned sideways and their faces covered with their palms like the closed petals of a lotus flower. [That is, they hid their embarrassment by hiding their faces in their palms like the closed petals of the lotus flower while they smiled and smirked and tried to suppress their laughter at the ridiculous and funny situation by glancing sideways. Vishnu and the other Gods laughed at the sight of Lord Shiva's party not to demean or insult the Great God Lord Shiva but to make light of the situation.]<sup>2</sup> (110)

[Note—<sup>1</sup>Refer: Ram Charit Manas, Baal Kand, Chaupai line no. 1 that precedes Doha no. 99.

<sup>2</sup>Refer: Ram Charit Manas, Baal Kand, Chaupai line no. 2 that precedes Doha no. 93.]

Shiva's magical transformation into a handsome and charming groom

लखि लौकिक गति संभु जानि बड़ सोहर।  
भए सुंदर सत कोटि मनोज मनोहर॥111॥  
नील निचोल छाल भइ फनि मनि भूषन।  
रोम रोम पर उदित रूपमय पूषन॥112॥

lakhi laukika gati sambhu jāni baṛa sōhara.  
bha'ē sundara sata kōṭi manōja manōhara. 111.  
nīla nicōla chāla bha'i phani mani bhūṣana.  
rōma rōma para uḍita rūpamaya pūṣana. 112.

111-112. [Then a fantastic and magical transformation occurred in Shiva, and an amazing spectacle unfolded—]

Realizing that ways of the world demand that the groom should be attractive and decked up in all finery, Lord Shiva underwent a magical transformation. The Lord changed his form to one that was exceptionally charming and handsome. This transformed form of Shiva was so stupendously magnificent that it shamed even 100 million (i.e. countless) Kamdeo-cupids taken together.

[Kamdeo is said to be the most handsome and attractive amongst Gods. So, Lord Shiva assumed a form that surpassed all the other Gods in the assembly by many thousand times. This was a befitting reply to the way Lord Vishnu and other Gods were laughing at him and poking fun at his crazy form. Now after the miraculous metamorphosis of Shiva, all the Gods, including Vishnu, who prided themselves for their charm and beauty, felt humbled and humiliated.] (111)

His elephant hide (wrapped around his body) became a blue-tinged magnificent garment, while all the serpents wrapped around his body became gem-studded ornaments. At that moment it appeared that countless beautiful suns were shining on each of his body hairs (i.e. Lord Shiva's divine form began to glow intensely and radiate charm like the rays of the brilliantly shining sun). (112)

गन भए मंगल बेष मदन मन मोहन ।  
 सुनत चले हियँ हरषि नारि नर जोहन ॥113॥  
 संभु सरद राकेस नखत गन सुर गन ।  
 जनु चकोर चहुँ ओर बिराजहिँ पुर जन ॥114॥

gana bha'ē maṅgala bēṣa madana mana mōhana.  
 sunata calē hiyaṁ' haraṣi nāri nara jōhana. 113.  
 sambhu sarada rākēsa nakhata gana sura gana.  
 janu cakōra cahum'ōra birājahiṁ pura jana. 114.

113-114. The countenance and form of Shiva's followers also underwent a magical transformation. They too became auspicious and good looking. They appeared so wonderful in appearance that their sight enchanted the mind not only of the onlookers but also that of Kamdeo himself.

Hearing this good tiding, the women and men folk of the city felt very delighted and went ahead to have a glimpse of the party once again. (113)

At that time, it appeared that Shiva was like the full moon of a winter night, the Gods were like the stars, while the citizens resembled flocks of Chakors (Indian red-legged partridge which is said to be enamoured of the moon) who had assembled in all the directions to watch or to stare unblinkingly at them. [The citizens of the mountain kingdom who collected to have a glimpse of the wonderful sight of Shiva and his companion after their transformation into beautiful forms are compared to the bird Chakor which gather in large numbers to gaze at the full moon of the winter night.] (114)

#### The marriage ceremony of Shiva and Parvati

गिरबर पठए बोलि लगन बेरा भई ।  
 मंगल अरघ पाँवड़े देत चले लई ॥115॥  
 होहिँ सुमंगल सगुन सुमन बरषहिँ सुर ।  
 गहगहे गान निसान मोद मंगल पुर ॥116॥

girabara paṭha'ē bōli lagana bēra bha'ī.  
 maṅgala aragha pām'vaṛē dēta calē la'ī. 115.  
 hōhiṁ sumaṅgala saguna sumana baraṣahiṁ sura.  
 gahagahē gāna nisāna mōda maṅgala pura. 116.

115-116. When the auspicious moment arrived, the most exalted amongst the mountains, Giribar (Himwan, father of Parvati) sent an invitation to the groom's party to come to the venue of the marriage ceremony. He brought them respectfully by offering libations and laying a red-carpet to welcome them.<sup>1</sup> (115)

There were auspicious signs and the Gods showered flowers. Joyous songs and musical beating of drums were accompanied by joyous celebrations and festivities in the city.<sup>2</sup> (116)

[Note—<sup>1</sup>Refer: Ram Charit Manas, Baal Kand, Doha no. 99—to Chaupai line no. 4 that precedes Doha no. 100.

<sup>2</sup>Refer: Ram Charit Manas, Baal Kand—(i), Chaupai line nos. 2-3 that precede Doha no. 99; (ii) Chaupai line no. 2 that precedes Doha no. 100; and (iii) Chaupai line no. 5 that precedes Doha no. 101.]

पहिलिहिं पवरि सुसामध भा सुख दायक ।  
इति बिधि उत हिमवान सरिस सब लायक ॥117॥  
मनि चामीकर चारु थार सजि आरति ।  
रति सिहाहिं लखि रूप गान सुनि भारति ॥118॥

pahilihiṁ pavari susāmadha bhā sukha dāyaka.  
iti bidhi uta himavāna sarisa saba lāyaka. 117.  
mani cāmīkara cāru thāra saji ārati.  
rati sihāhiṁ lakhi rūpa gāna suni bhāratī. 118.

117-118. At the first gate itself, there was an affectionate and cordial union between the two sides. On this (Shiva's) side was Brahma (the patriarch amongst the Gods), and on the other (Parvati's) side was Himwan. Both of them were equal in stature and fame, and were equally worthy, capable and potent.

[Brahma, the creator, acted as the guardian of Shiva—it was he who had sent the marriage proposal to Himwan. Refer: Ram Charit Manas, Baal Kand—(i) Chaupai line no. 7 that precedes Doha no. 89; and (ii) Chaupai line no. 6 that precedes Doha no. 91 which are explicit on this issue.] (117)

The women-folk went ahead to perform the ceremonial 'Arti' (i.e. showing of lighted lamps on a platter as an auspicious gesture to honour the guest and show that he is welcome and respected) with golden platters studded with gems.<sup>1</sup>

Seeing their stupendous beauty, even Rati (the consort of Kamdeo-cupid) praised them, while Bharti (also known as 'Saraswati', the goddess of learning and special skills) lauded their singing expertise, prowess and acumen. (118)

[Note—<sup>1</sup>Refer: Ram Charit Manas, Baal Kand, Chaupai line no. 2 that precedes Doha no. 96.]

भरी भाग अनुराग पुलकि तन मुद मन ।  
मदन मत्त गजगवनि चलीं बर परिछन ॥119॥  
बर बिलोकि बिधु गौर सुअंग उजागर ।  
करति आरती सासु मगन सुख सागर ॥120॥

bharī bhāga anurāga pulaki tana muda mana.  
madana matta gajagavani calīṁ bara parichana. 119.  
bara bilōki bidhu gaura su'aṅga ujāgara.  
karatī āratī sāsu magana sukha sāgara. 120.

119-120. Being thrilled in body and delighted in heart, they felt privileged and lucky and were overwhelmed with the warmth of surging affections and endearments for the groom.

Those Kamdeo-like beauties walked majestically and gracefully like an elegant and proud she-elephant. They went to do 'Parichan' (i.e. worshipping, showing honours and formally welcoming) of the groom. (119)

Beholding the groom to be of a fair complexion like the moon with a radiantly glowing body/countenance, the mother-in-law (Maina) was literally drowned in an ocean of happiness and joy as she performed the groom's Arti (i.e. as she showed lighted lamps to Lord Shiva as part of the ritual).<sup>1</sup> (120)

[Note—<sup>1</sup>See Chanda no. 14 below.]

सुख सिंधु मगन उतारि आरति करि निछावर निरखि कै ।  
मगु अरघ बसन प्रसून भरि लेइ चलीं मंडप हरषि कै ॥  
हिमवान दीन्हें उचित आसन सकल सुर सनमानि कै ।  
तेहि समय साज समाज सब राखे सुमंडप आनि कै ॥14॥

sukha sindhu magana utāri ārati kari nichāvara nirakhi kai.  
magu aragha basana prasūna bhari lē'i calīm maṇḍapa haraṣi kai.  
himavāna dīnhērṁ ucita āsana sakala sura sanamāni kai.  
tēhi samaya sāja samāja saba rākhē sumanḍapa āni kai. 14.

Chanda 14. She (the mother-in-law) was immersed in an ocean of joy and happiness while taking the Arti (of the groom). Then she offered sacrifices, watched him enthralled, and escorted him to the ceremonial canopy (the Mandap). She was continuously making libations before the groom as ceremonial welcoming carpets were spread in the front as they walked towards the marriage canopy. All along the way, fresh flowers were being showered on the path of the groom.

Himwan honoured all the Gods and gave them suitable seats. Whatever was necessary at that time (for performance of the marriage rites) were brought and kept at the auspicious Mandap (the main venue of the marriage ceremony). (14)

अरघ देइ मनि आसन बर बैठायउ ।  
पूजि कीन्ह मधुपर्क अमी अचवायउ ॥121॥  
सप्त रिषिन्ह बिधि कहेउ बिलंब न लाइअ ।  
लगन बेर भइ बेगि बिधान बनाइअ ॥122॥

aragha dē'i mani āsana bara baiṭhāya'u.  
pūji kīnha madhuparka amī acavāya'u. 121.  
sapta riṣinha bidhi kahē'u bilamba na lā'i'a.  
lagana bēra bha'i bēgi bidhāna banā'i'a. 122.

121-122. Oblations were offered and the groom was seated on a gem-studded seat<sup>1</sup>. He was then worshipped and honoured, and the ritual of 'offering sweets' was completed and he was offered water (to clean the mouth). (121)

Thereafter, Brahma asked the seven celestial sages not to delay any further because the auspicious moment had arrived. 'Complete all the formalities quickly', he said. (122)

[Note—<sup>1</sup>Refer: Ram Charit Manas, Baal Kand, Chaupai line nos. 3-4 that precede Doha no. 100.]

थापि अनल हर बरहि बसन पहिरायउ ।  
 आनहु दुलहिनि बेगि समय अब आयउ ॥123 ॥  
 सखी सुआसिनि संग गौरि सुठि सोहति ।  
 प्रगट रूपमय मूरति जनु जग मोहति ॥124 ॥

thāpi anala hara barahi basana pahirāya'u.  
 ānahu dulahini bēgi samaya aba āya'u. 123.  
 sakhī su'āsini saṅga gauri suṭhi sōhati.  
 pragaṭa rūpamaya mūrati janu jaga mōhati. 124.

123-124. Then the ceremonial, sacred fire was lit and the groom was made to wear suitable garments. Then it was asked that the bride be brought to the venue as soon as possible because the auspicious time had arrived. (123)

At that time Gauri (Parvati) looked most adorable and magnificent along with her companions and other married girls of her age as if beauty had assumed an image to enchant and captivate the world and hold it enthralled<sup>1</sup>. (124)

[Note—<sup>1</sup>Refer: Ram Charit Manas, Baal Kand, Chaupai line nos. 5-8 and Chanda that precede Doha no. 100.]

भूषन बसन समय सम सोभा सो भली ।  
 सुषमा बेलि नवल जनु रूप फलनि फली ॥125 ॥  
 कहहु काहि पटतरिय गौरि गुन रूपहि ।  
 सिंधु कहिय केहि भाँति सरिस सर कूपहि ॥126 ॥

bhūṣana basana samaya sama sōbhā sō bhalī.  
 suṣamā bēli navala janu rūpa phalani phalī. 125.  
 kahahu kāhi paṭatariya gauri guna rūpahi.  
 sindhu kahiya kēhi bhāmṭi sarisa sara kūpahi. 126.

125-126. Magnificent ornaments and garments befitting the occasion looked very charming on the bride's body as if a new creeper (symbolizing the bride) of majestic beauty has been liberally endowed with fruits and flowers (symbolizing the ornaments and clothes) that covered it from one end to another. (125)

Say, with whom can one compare the beauty, charm and glamour as well as the virtues and good characters of Gauri (Parvati)? How can one call the ocean as being equivalent (or comparable) to a river, a pond, lake or a well? [Here, the ocean represents the beauty of the bride, and all other comparisons to her to the inconsequential water bodies such as ponds and lakes.]<sup>1</sup> (126)

[Note—<sup>1</sup>Refer: Ram Charit Manas, Baal Kand, Chaupai line nos. 6 and 8 that precede Doha no. 100.]

आवत उमहि बिलोकि सीस सुर नावहिं ।

भव कृतार्थ जनम जानि सुख पावहिं ।।127।।  
 बिप्र बेद धुनि करहिं सुभासिष कहि कहि ।  
 गान निसान सुमन झरि अवसर लहि लहि ।।128।।

āvata umahi bilōki sīsa sura nāvahim.  
 bhava kṛtāratha janama jāni sukha pāvahim. 127.  
 bipra bēda dhuni karahim subhāsiṣa kahi kahi.  
 gāna nisāna sumana jhari avasara lahi lahi. 128.

127-128. When the Gods saw that Uma (Parvati) was coming to the venue, they bowed their heads (in reverence); they considered themselves and their birth as being most lucky, successful and fortunate.<sup>1</sup> (127)

The Brahmins chanted the hymns of the Vedas and blessed the couple<sup>2</sup>. There are felicitous songs and sounding of the musical drums as well as showering of flowers every other moment<sup>3</sup>. (128)

[Note—<sup>1</sup>Refer: Ram Charit Manas, Baal Kand, Chaupai line no. 7 that precedes Doha no. 100.

<sup>2</sup>Refer: Ram Charit Manas, Baal Kand, Chaupai line no. 4 that precedes Doha no. 101.

<sup>3</sup>Refer: Ram Charit Manas, Baal Kand, Chaupai line no. 5 that precedes Doha no. 101.]

बर दुलहिनिहि बिलोकि सकल मन हरसहिं ।  
 साखोच्चार समय सब सुर मुनि बिहसहिं ।।129।।  
 लोक बेद बिधि कीन्ह लीन्ह जल कुस कर ।  
 कन्या दान सँकलप कीन्ह धरनीधर ।।130।।

bara dulahinihi bilōki sakala mana harasahim.  
 sākhōccāra samaya saba sura muni bihasahim. 129.  
 lōka bēda bidhi kīnha līnha jala kusa kara.  
 kan'yā dāna samkalapa kīnha dharanīdhara. 130.

129-130. Everyone felt jubilant and exhilarated in their hearts when they saw the groom and the bride together. During the ritual of ‘Sakhochar’ (a ritual wherein the glory of the two clans, that of the groom and the bride, are narrated aloud), all the Gods and sages laughed overtly.

[Why did they ‘laugh’? Because when it came to listing to the lineage of the family of Lord Shiva, the narrators were confounded—for the Lord has no beginning or end, he has no father or mother, he is the Lord of the world and hence its creator himself, he creates and destroys everything himself, he is the ‘Maha-deva’, the Great God whom all the other Gods pay their obeisance and respect and therefore he is not supposed to worship any other God though it is mandatory to do so during the rites of marriage, and so on and so forth. There is so much paradox with the groom, Lord Shiva, that the gods and sages could not resist themselves from smiling.

Then there was another reason for the smile—Lord Shiva is supposed to be an ascetic who has deemed to have renounced all worldly attachments and relationships, who is supposed to be immune to emotions of love and affection, and here the same Lord

is so enchanted by Parvati that he is willingly marrying her and getting entangled in the web of responsibilities that are incumbent with marriage!

To top it was the determination of Parvati to accept such a Lord as her husband who lives in the company of ghosts and phantoms, who spends the better part of his existence lost in deep meditation and contemplation, whose wrath and anger is so fierce that he had destroyed Kaam-deo just for the error of disturbing his meditation by his passionate overtures. What kind of happiness she expects to find in the company of this groom, wondered the gods and the sages.] (129)

Then 'Dharnidhar' (literally one who takes care of the earth; here meaning Himwan, the 'king' of the mountains, as he takes care of his realm) did all the customs according to established traditions and as prescribed by the Vedas.

Thereafter, he took Kush grass and water in his hands (i.e. in his cupped palms) and made the vow called 'giving away of the daughter', the ritual known as 'Kanyadaan'. ['Kanya' = daughter; 'Daan' = to give in a selfless manner.]<sup>1</sup> (130)

[Note—<sup>1</sup>Refer: Ram Charit Manas, Baal Kand, Chaupai line nos. 1-2 that precede Doha no. 101.]

पूजे कुल गुर देव कलसु सिल सुभ घरी ।  
लावा होम बिधान बहुरि भौवरि परी ॥131॥  
बंदन बंदि ग्रंथि बिधि करि ध्रुव देखेउ ।  
भा बिबाह सब कहहिं जनम फल पेखेउ ॥132॥

pūjē kula gura dēva kalasu sila subha ghārī.  
lāvā hōma bidhāna bahuri bhām̐vari parī. 131.  
bandana bandi garṁrathi bidhi kari dhuva dēkhē'u.  
bhā bibāha saba kahahim̐ janama phala pēkhē'u. 132.

131-132. The clan's Guru (moral preceptor) and the deities (or Gods) were worshipped. Then the ritualistic pitcher and the grinding-stone were worshipped during that auspicious moment.

After that, the rituals of 'offering of the rice flakes', the 'Homa' and the 'Bhanwari' were completed. (131)

Thereafter, red vermilion powder was put on the forehead of the bride, the 'tying the knot' ceremony was completed, and the 'Dhruva star' (the polar star) was seen.

Then everybody observed that 'the marriage ceremony is complete and all of us have got the benefit or fruit of taking birth.'<sup>1</sup> (132)

[Note :- (i) The 'offering of puffed rice flakes' involves a ritual wherein the bride's brother fills the lap of his sister with rice flakes.

(ii) The 'Homa' is the worship of the sacrificial fire.

(iii) 'Bhanwari' is the ritual wherein the couple moves around the sacrificial fire seven times, making the marriage vows.

(iv) The vermilion powder is applied on the head of the bride by the groom as an auspicious sign that he is accepting her as his wife. The lady applies this powder daily on her head after her bath etc. throughout her life.

(v) The Polar Star is seen in a ritual that implies that the bond between the two persons getting married will be as steady and stable as the North Star which remains in its position throughout the year. The Polar Star is the only celestial body that does not



change its position, so the other idea is to make it a witness to this bond between the husband and the wife.

<sup>1</sup>Refer: Ram Charit Manas, Baal Kand, Chaupai line no. 6 that precedes Doha no. 101.]

पेखेउ जनम फलु भा बिबाह उछाह उमगहि दस दिसा ।  
नीसान गान प्रसूत झरि तुलसी सुहावनि सो निसा ।।  
दाइज बसन मनि धेनु धन हय गय सुसेवक सेवकी ।  
दीन्हिं मुदित गिरिराज जे गिरिजहि पिआरी पेव की ।।15 ।।

pēkhē'u janama phalu bhā bibāha uchāha umagahi dasa disā.  
nīsāna gāna prasūta jhari tulasī suhāvani sō nisā.  
dā'ija basana mani dhēnu dhana haya gaya susēvaka sēvakī.  
dīnhīm mudita girirāja jē girijahi pi'ārī pēva kī. 15.

Chanda 15. In this manner, everyone obtained the rewards of their lives. The marriage was completed and exhilaration surged in all the ten directions (i.e. in all the parts of the world, the terrestrial as well as the heavenly worlds)<sup>1</sup>.

Tulsidas says that the night became very pleasant and most charming due to the tumultuous and joyous beating of musicals drums, singing of celebratory songs and raining of flowers.

Whatever was dear to Girija (Parvati)—such as clothes/garments, gems/jewels, cows/other pet animals, wealth/treasures, elephants and horses, male and female attendants and other servants etc.—all of them were given most lovingly by Giriraj (father of Parvati) as marriage gift (dowry) to her<sup>2</sup>. (15)

[Note—<sup>1</sup>Refer: Ram Charit Manas, Baal Kand, Chaupai line no. 6 that precedes Doha no. 101.

<sup>2</sup>Refer: Ram Charit Manas, Baal Kand, Chaupai line nos. 7-8 that precedes Doha no. 101.]

बहुरि बराती मुदित चले जनवासहि ।  
दूलह दुलहिन गे तब हास—अवासहि ।।133 ।।  
रोकि द्वार मैना तब कौतुक कीन्हेउ ।  
करि लहकौरि गौरि हर बड़ सुख दीन्हेउ ।।134 ।।

bahuri barātī mudita calē janavāsahi.  
dūlahā dulahina gē taba hāsa-avāsahi. 133.  
rōki dvāra mainā taba kautuka kīnhē'u.  
kari lahakauri gauri hara baṛa sukha dīnhē'u. 134.

133-134. Then the members of the marriage party cheerfully went to their place of lodging, while the groom and the bride went to the 'Kohabar'. [This is the place where the family deities are kept for worship by the newly married couple.] (133)

At that time, Maina (the mother of Parvati) stopped them briefly in the doorway joyously as part of a ritual. Then Gauri and Har (i.e. Parvati and Shiva) did the rite of 'Lahakauri', and thereby gave immense delight and satisfaction to her (Maina) (134).

[Note—The ‘Lahakauri’ ritual involves the bride and groom symbolically feeding each other with sweetened curd using their fingers as spoons while the ladies surrounding them pass lewd remarks at the couple and poke fun at them, making them blush. It is a rite aimed at overcoming their inhibitions. It is meant to make them more informal and break the barrier of shyness and bashfulness that is usually present in the early stages of a married life, especially during the marriage ceremony itself when so many people attending it have their gaze fixed on the couple.]

जुआ खेलावत गारि देहिं गिरि नारिहि ।  
 आपनि ओर निहारि प्रमोद पुरारिहि ।।135 ।।  
 सखी सुआसिनि सासु पाउ सुख सब बिधि ।  
 जनवासेहि बर चलेउ सकल मंगल निधि ।।136 ।।

ju'ā khēlāvata gāri dēhim giri nārihi.  
 āpani ōra nihāri pramōda purārihi. 135.  
 sakhī su'āsini sāsū pā'u sukha saba bidhi.  
 janavāsēhi bara calē'u sakala maṅgala nidhi. 136.

135-136. During the ritual of playing the ‘game of dice’, all the women sang sarcastic songs spiced (laced) by offensive language (but this is not done to offend anyone but merely to crack jokes and make light banter to create a cheerful, informal and friendly atmosphere, to break ice between the groom’s side the bride’s side). Shiva looked at himself and felt delighted (wondering that since he had no mother, how these women would abuse him or poke funs at him and his mother). (135)

Parvati’s friends, married girls and the mother-in-law—all of them felt happy and exhilarated.

Then the groom (Lord Shiva)—who was a treasury or a personified form of all auspiciousness, well-beings and goodness in this world—proceeded cheerfully towards the place where the marriage party had been lodged<sup>1</sup>. (136)

[Note—The ‘game of dice’— The dice game is another such ritual to break the so-called ice of formalities and protocol between the bride and groom’s families. This ritual tends to bring the two families closer at the down-to-earth level by poking jokes, making fun, mockery, mimicking and generally making light of the otherwise formal, solemn, starched, stiff and crisp occasion because the two families are alien to each other prior to it. All through the game, the bride’s friends keep teasing the groom and make such comments that are bound to titillate the couple.

<sup>1</sup>Refer: Ram Charit Manas, Baal Kand, Chaupai line no. 1 that precedes Doha no. 102.]

### The marriage feast

भइ जेवनार बहोरि बुलाइ सकल सुर ।  
 बैटाए गिरिराज धरम धरनि धुर ।।137 ।।  
 परुसन लगे सुआर बिबुध जन जेवहिं ।  
 देहिं गारि बर नारि मोद मन भेवहिं ।।138 ।।

bha'i jēvanāra bahōri bulā'i sakala sura.  
 baithā'ē girirāja dharama dharani dhura. 137.  
 parusana lagē su'āra bibudha jana jēvahiṁ.  
 dēhiṁ gāri bara nāri mōda mana bhēvahiṁ. 138.

137-138. Thereafter, all the Gods were invited for the grand marriage feast that consisted of a delicious, multi-dish spread of a sumptuous meal that was organized to mark the culmination of the grand marriage ceremony.

Giriraj (Himwan, the king of mountains)—who sustained his realm according the principles of Dharma (i.e. in a righteous, proper and noble manner)—requested everyone to take their seats for the meal. (137)

Expert, professional waiters began to serve food to the guests, the Gods and other members of the marriage party, as they cheerfully ate at the grand feast. At that time, beautiful women sang celebratory songs jestfully, using lyrics that incorporated uncouth and taunting language to tease the guests and make them laugh. The members of the marriage party enjoyed this ritual and felt delighted in their hearts and minds as they dined their way through the symptous offerings at the marriage dinner. (138)

[Note—In Ram Charit Manas, this feast was organized when the marriage party had arrived, and not after the marriage. Refer: Ram Charit Manas, Baal Kand, Chaupai line nos. 4-5 that precedes Doha no. 99.]

#### Preparation for the departure back home to Mt. Kailash

करहिं सुमंगल गान सुघर सहनाइन्ह ।  
 जेईं चले हरि दुहिन सहित सुर भाइन्ह ॥139॥  
 भूधर भोरु बिदा कर साज सजायउ ।  
 चले देव सजि जान निसान बजायउ ॥140॥

karahiṁ sumangala gāna sughara sahanā'inha.  
 jē'im' calē hari duhina sahita sura bhā'inha. 139.  
 bhūdhara bhōru bidā kara sāja sajāya'u.  
 calē dēva saji jāna nisāna bajāya'u. 140.

139-140. Experts and bards sang melodious, sweet songs using the clarinet. Having eaten to their full, Hari (Vishnu) accompanied by Brahma and other compatriots and brotherly Gods made their way out of the venue of the grand feast. (139)

The king of mountains made all the preparations necessary for the farewell ceremony. In the morning, all the Gods prepared their chariots, and to the accompaniment of the sound of musical drums they made their ceremonial exits (from the places they had been lodged in). (140)

सनमाने सुर सकल दीन्ह पहिरावनि ।  
 कीन्ह बड़ाई बिनय सनेह सुहावनि ॥141॥  
 गहि सिव पद कह सासु बिनय मृदु मानबि ।  
 गौरि सजीवन मूरि मोरि जियँ जानबि ॥142॥

sanamānē sura sakala dīnha pahirāvani.  
 kīnha baṛā'ī binaya sanēha suhāvani. 141.  
 gahi siva pada kaha sāsū binaya mṛḍu mānabi.  
 gauri saṁjivana mūri mōri jiyam' jānabi. 142.

141-142. He (Himwan) honoured all the Gods by giving them ceremonial robes of honour and praised them most humbly and affectionately. (141)

Then the mother-in-law caught hold of Shiva's feet and said—'Pay heed to one humble prayer of mine, oh Lord. Recognise (realise, understand) that Gauri is the very root of my life—i.e. she is very dear to me, and if any harm comes to her, then I will be ruined. [In other words, please take proper care of my daughter.]' (142)

[Note—<sup>1</sup>Refer: Ram Charit Manas, Baal Kand, Doha no. 101 and its preceding Chanda. The only difference between these two versions is that while in the current book Parvati Mangal it is the mother of Parvati who prays to Lord Shiva, in Ram Charit Manas it is her father.]

भेंटि बिदा करि बहुरि भेंटि पहुँचावहिं ।  
 हुँकरि हुँकरि सु लवाइ धेनु जनु धावहिं ॥143॥  
 उमा मातु मुख निरखि नैन जल मोचहिं ।  
 नारि जनमु जग जाय सखी कहि सोचहिं ॥144॥

bhēṇṭi bidā kari bahuri bhēṇṭi pahum'cāvahiṁ.  
 hum'kari hum'kari su lavā'i dhēnu janu dhāvahiṁ. 143.  
 umā mātu mukha nirakhi naina jala mōcahiṁ.  
 nāri janamu jaga jāya sakhī kahi sōcahiṁ. 144.

143-144. She met them (Shiva and Parvati) and bid them farewell repeatedly, running behind them again and again to say good-bye repeatedly in quick succession just like a cow who has only recently given birth to her calf bellows and runs behind it again and again when her young-one (the calf) is being taken away from her. (143)

Uma (Parvati) looked at the face of her mother and tears rolled down her eyes, while the womenfolk lamented woefully that 'in this world, the life of a women is in vain, it is futile and useless' (because she is always dependent upon others, and she has to always suffer the agony of separation from her parents at the time of marriage).<sup>1</sup> (144)

[Note—<sup>1</sup>Refer: Ram Charit Manas, Baal Kand, Chaupai line nos. 4-8 that precede Doha no. 102.]

भेंटि उमहि गिरिराज सहित सुत परिजन ।  
 बहुत भाँति समुझाइ फिरे बिलखित मन ॥145॥  
 संकर गौरि समेत गए कैलासहि ।  
 नाइ नाइ सिर देव चले निज बासहि ॥146॥

bhēṇṭi umahi girirāja sahita suta parijana.  
 bahuta bhām'ti samujhā'i phirē bilakhita mana. 145.

saṅkara gauri samēta ga'e kailāsahi.  
nā'i nā'i sira dēva calē nija bāsahi. 146.

145-146. Giriraj (the father of Parvati) met Uma for the last time along with his family members and their sons, consoled her in many ways and then returned back with a heavy and sad heart. (145)

Thereafter, Shiva went to Kailash with Gauri (Parvati), while all the other Gods (who had accompanied him in the marriage party) went away to their own respective abodes after paying their obeisance to Shiva and Parvati by bowing their heads to them. (146)

उमा महेस बिआह उछाह भुवन भरे ।  
सब के सकल मनोरथ बिधि पूरन करे ॥147॥  
प्रेम पाट पटडोरि गौरि हर गुन मनि ।  
मंगल हार रचेउ कबि मति मृगलोचनि ॥148॥

umā mahēsa bi'āha uchāha bhuvana bharē.  
saba kē sakala manōratha bidhi pūrana karē. 147.  
prēma pāṭa paṭaḍōri gauri hara guna mani.  
maṅgala hāra racē'u kabi mati mṛgalōcani. 148.

147-148. All the Bhuvans (i.e. corners of the world) were full of joy and delight at the marriage of Uma and Mahesh. The Creator fulfilled the desires of all.<sup>1</sup> (147)

Using the silk thread symbolising love and affection, the poet's intellect—representing doe-eyed beautiful maiden—has made an auspicious garland using gems symbolising the different virtues, qualities and noble characters of Har and Gauri (Shiva and Parvati).

[That is, poets sing the magnificent marriage of Lord Shiva with his divine consort Parvati with great affection and love for the Lord. They feel privileged to remember the Lord's glories and divine virtues on the excuse of singing the divine couple's auspicious marriage ceremony.] (148)

[Note—<sup>1</sup>Refer: Ram Charit Manas, Baal Kand, Chaupai line no. 6 that precedes Doha no. 101.]

मृगनयनि बिधुबदनी रचेउ मनि मंजु मंगलहार सो ।  
उर धरहुँ जुबती जन बिलोकि तिलोक सोभा सार सो ॥  
कल्याण काज उछाह ब्याह सनेह सहित जो गाइहै ।  
तुलसी उमा संकर प्रसाद प्रमोद मन प्रिय पाइहै ॥16॥

mṛganayani bidhubadanī racē'u mani maṅju maṅgala hāra sō.  
ura dharahum' jubatī jana bilōki tilōka sōbhā sāra sō.  
kalyāna kāja uchāha byāha sanēha sahita jō gā'ihai.  
tulasī umā saṅkara prasāda pramōda mana priya pā'ihai. 16.

Chanda 16. The doe-eyed, moon-faced beautiful wife (symbolising the poet's intellect—see previous verse 148) has created this auspicious garland using the beautiful gems (represented by the glorious stories pertaining to the marriage of Shiva and Parvati).

The women-folk representing the wisdom of devotees should consider this garland as the essence of the beauty and majesty of the whole of the three worlds (i.e. the whole world) and wear it.

Those who sing this song (Parvati Mangal) affectionately at the time of marriage as well as other auspicious occasions and festivities, Tulsidas asserts and declares with firmness that by the grace and benevolence of Uma and Shiva, they will always find happiness, joy and pleasure of all kind which will be to their liking (i.e. they will have all their desires fulfilled). (Chanda no. 16)

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## About the Author

Ajai Kumar Chhawchharia left home when he was approximately 29 years of age due to an inner call of his heart that told him to devote his life in the service of his beloved Lord God, Sri Ram. Worldly attractions did not enchant him at all. So, he didn't marry, and after his father's death he came and settled permanently in Ayodhya, the holy town in India associated with Lord Ram.

Presently he works as an honorary manager of a world famous Kanak Bhavan Temple at Ayodhya, and spends his time writing in English so that the world can access the wonderful nectar of metaphysical, spiritual and devotional philosophy that is contained in Indian scriptures for which they are so renowned.

His English Books published separately by a reputed publisher of India, the details of whom can be had by contacting the author on his email given below, include: (i) The series on '108 Upanishads' in five volumes having eighteen parts, (ii) Veda Vyas' 'Adhyatma Ramayan' in two parts, (iii) 'Devi Puran Ramayan', (iv) Valmiki's 'Adbhut Ramayan', and (v) 'Biography of Lord Ram' based on Tulsidas' books.

Genre of Writing: Spiritualism, Philosophy, Metaphysics, Religious, Devotional and Theological.

The author's Books are available for order online both in 'e-book' format and 'paper-back book' format at following websites—

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(A) List of Books that are currently available as mentioned above :-

(A-1) (1) The Chariot of God: Dharma Rath; (2) OM and Naad; (3) YOGA—Its Practice and Philosophy according to the Upanishads; (4) Ram Geeta; (5) The Revelation of Creation—as envisioned in the Upanishads; (6) The Pentagon of Creation: As Expounded in the Upanishads; (7) The Triumvirate of Creation; (8) Maya: The Whirlpool of Delusions in Creation; (9) Surdas-Ram Charitawali; (10-a) The legend of Lord Shiva: Book 1 'Lord Shiva's marriage with Parvati'; (10-b) Book 2 'Lord Shiva's Sacred Hymns'; (10-c) Book 3 'Shiva's different names & their significance, Shiva Puran, Upanishads'; (11) the Mahavakyas of the Upanishads; (13) Lord Ram's marriage with Sita (based on Tulsidas' books "Ram Charit Manas", "Janki Mangal", "Ram Lala Nahachu" & "Geetawali", and sage Veda Vyas' book "Adhyatma Ramayan"; (14) "Anthology of Sacred Hymns, Stotras & Mantras of Lord Ram"; (15) "Vairagya

Shatkam” of king-sage Bhartrihari; (16) An Anthology of the Sanyas Upanishads-Parts 1 and 2; (17) “Kaag-Bhusund Ramayan” or the “Aadi Ramayan” based on Tulsidas’ Ram Charit Manas; (18) The Legendary Glory of Hanuman; (19) “Narad Bhakti Sutra”—Aphorisms for Devotion for God and the Principles of Love for the Lord; (20) “Shandilya Bhakti Sutra”—Aphorisms for Devotion for God and the Principles of Love for the Lord according to the illustrious sage Shandilya; (21) “Bhakti Sutra Mala”—A Garland of Spiritual Wisdom in the form of an Anthology of Aphorisms pertaining to Bhakti or devotion, love and affection for Lord God; (22) Glory of Lord Ram’s Holy Name, Sacred Mantras, Stotras & Hymns; (23) Saints and Non-Saints: Their Distinguishing Characters and Qualities; (24) A True Guru (Qualities, Importance and Need of a True Teacher, Preceptor, Guide and Advisor); (25) “Sundar Kand” of Ram Charit Manas; (26) The Story of Ravana and the Epic War of Lanka—Told in Slow Motion (based on, and will have the full relevant Text of, Ram Charit Manas, Adhyatma Ramayan, Anand Ramayan, Geetawali Ramayan, and Kavitalawali Ramayan); (27) The Great Ancient Sages, Seers, Saints and Enlightened Kings of India; (28) The Metaphor of the Hansa in the Upanishads: The symbolism of a Grand Swan used to explain the wisdom of spiritual and metaphysical principles by the Upanishads.

(A-2) Goswami Tulsidas Series: (1) Book 1- ‘Dohawali’; (2) Book 2- ‘Parvati Mangal’; (3) Book 3- ‘Kavitalawali’; (4) Book 4- ‘Janki Mangal’; (5) Book 5- ‘Ram Lala Nahachu’; (6) Book 6- ‘Geetawali Ramayan’; (7) Book 7- ‘Vairagya Sandipani’; (8) Book 8- ‘Vinai Patrika’; (9) ‘Barvai Ramayan’.

(B) The following Books have been published in ‘Printed-Book Deluxe Editions’ by a reputed Indian Publisher (details given below) :

1. Detailed English renderings, with explanatory notes and commentaries of the 108 Upanishads classified according to the Vedic tradition = 6 volumes; 18 parts. [Vol. 1=Rig Veda Upanishads; Vol. 2= Sam Veda Upanishads; Vol. 3= Shukla Yajur Veda Upanishads; Vol. 4= Krishna Yajur Veda Upanishads; Vol. 5= Atharva Veda Upanishads; Vol. 6= Vedanta Concepts explained with specific references to the relevant Upanishads.]

2. English rendering of Adbhut Ramayan by sage Valmiki.

3. English rendering of Adhyatma Ramayan by sage Veda Vyas.

4. English rendering of Devi Puran’s Ramayan by sage Veda Vyas.

5. A Divine Biography of Lord Ram & Glory of Lord’s Holy Name.

Name and contact of Publisher of above Printed Books listed under (C):

Chaukhamba Publishing House, Delhi. [Sri Neeraj Gupta.]

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Ansari Road, Darayaganj, Delhi—110002.

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(C) Book under preparation:



A full-blown English rendering of Tulsidas' epic 'Ram Charit Manas' is under preparation. It will be a unique Book and an elaborate one, as it would run into many thousands of pages that would endeavour to explain each single verse of Ram Charit Manas in detail from different perspectives, with the aid of explanatory notes and references.

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